

GIVEAWAYS GALORE

Australia's Favourite Online Bead Supplier

bead needs

www.beadneeds.com.au

Bead Needs have a wide variety of jewellery making supplies including beads, findings, stringing, watch faces, tools, books, kits and more!

Browse all products on-line and make the most of the fully secure online credit card facilities and user-friendly shopping cart.

Wholesale prices are listed online for those purchasing larger quantities.

Join the Bead Needs community...

Sign up for the monthly newsletter to keep in touch with what's new and on sale each month!

www.beadneeds.com.au info@beadneeds.com.au p (03) 8742 2866 f (03) 8742 2877 BEADS
FINDINGS
STRINGING
TOOLS
BOOKS
WATCH FACES
KITS



Contents

Projects

14 Designers in Residence - broce	let
-----------------------------------	-----

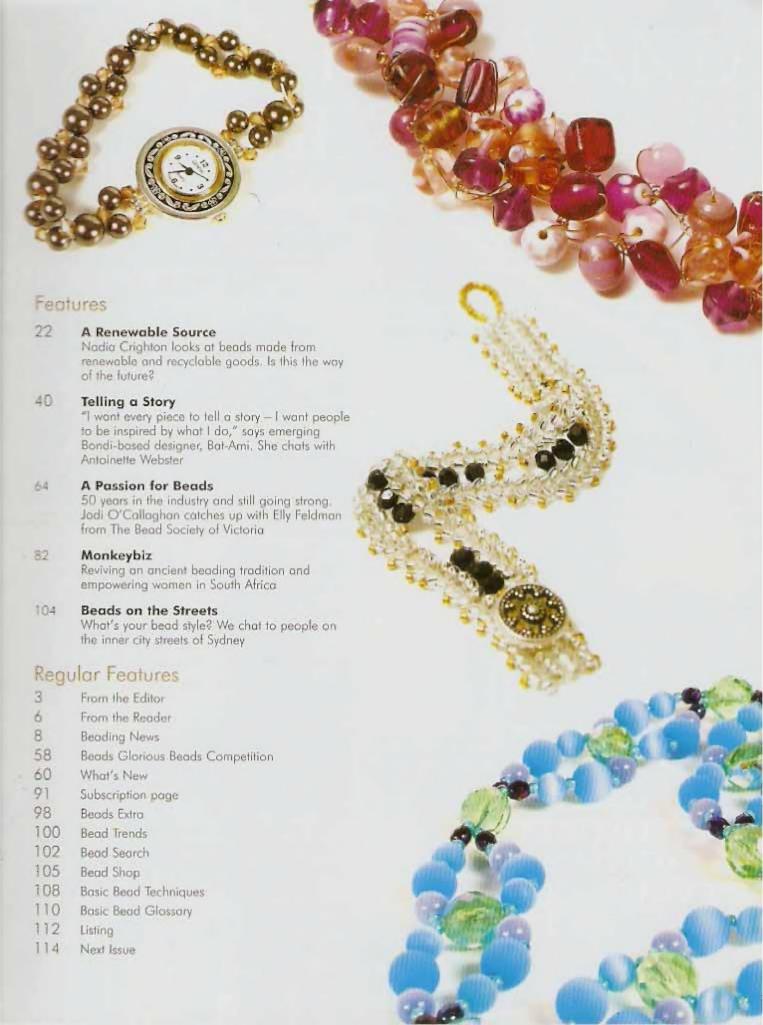
- 18 Cosmic Beads necklace
- 26 Beadworx necklace
- 34 Adelaide Beads earrings
- 36 S'Bead necklace
- 44 Bead Shack bracelet and earrings
- 48 Bianca Velder necklace
- 52 Jenna Appleton pendant
- 56 Terrena's Treasure watch
- 66 Bizzarr Beads necklace
- 70 Anne's Glory Box bracelet
- 74 Empire Beads napkin holders
- 78 Ceramic and Craft Centre PMC necklace
- 84 Lallette necklace
- 86 Benjamin's Crafts earnings
- 88 Bead Street lariat and earnings
- 92 Crystal Park bracelet
- 94 Natalie Gill necklace
- 96 Beads of Elegance bracelet

Fantastic Giveaways!

- 25 Win 1kg of mixed wooden beads from The Chunky Timber Company
- 58 You could win your favourite project!
- 99 Books, kits and tools to win

Design Competition

8 Beading Forum dot com dot au's Designer Quest



10mm-12mm button for class

Designed by Helen Everett from Designers in Residence, this bracelet is as delicate as a feather

BEADS

10g size 8 seed beads (A)

15 x 4mm Czech glass or crystal

Delica seed beads (D)

TOOLS

Two beading needles

DESIGNER'S NOTE

This project is for our more advanced beaders or those who would like a challenge. This version of Ndebele (Herringbone) stitch creates a very delicate and supple bracelet, with groups of accent beads that seem to be suspended between the Ndebele stitch.

a wrist measurement of 17cm less 12cm divided by 2 equals 2.5cm. Use this amount in step 3.

STEP ONE

Thread a needle with 2m of bead thread and start with ladder stitch. Pick up 2 x A beads and sew back through both and position them so they are sitting side-by-side, leaving a 50cm tail. Pick up a third A and sew down through the second A and up through the third A. Pick up a fourth A and sew up through the third A and down through the fourth A. Turn beading upside down so that the thread exits the top of the fourth A and turn around, so you will be working left to right. The tail will be exiting the top of the fourth A, but try to ignore it as it will be used to add the button clasp.

STEP TWO

Continue with Ndebele stitch. Pick up 2 x A and sew down the second A in the previous row and up the third A. Pick up 2 x A and go down the fourth A in the previous row. To finish this row, pick up one D and go back up through the fourth A in the new row. Turn beading around at the end of every row and pull the thread tight to maintain firm tension. Continue until you have reached the length calculated in step one.

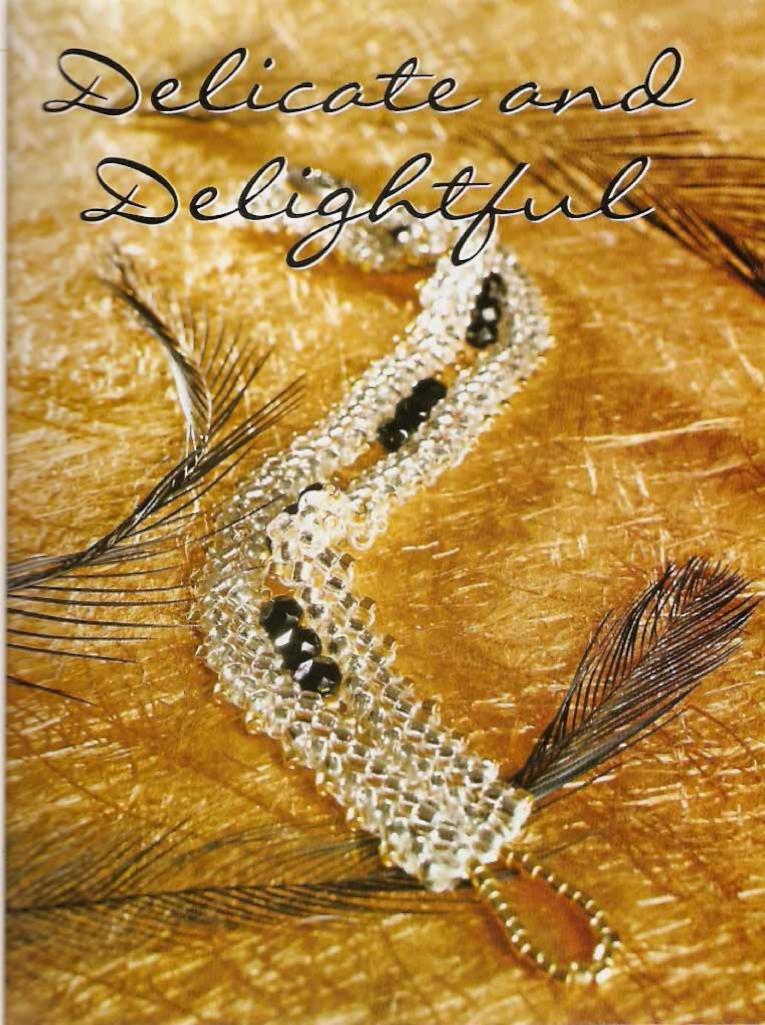
STEP THREE

Pick up 2 x A and sew down the second A in the previous row. Pick up 1 D and sew up the third A. Finish as per previous rows. Continue for two more rows. The addition of the Delica beads in these three rows provides for a gradual increase prior to the addition of the 4mm beads.





This bracelet is designed for the two ends to meet. Measure your wrist to determine the finished length. The Ndebele variation section measures 12cm, subtract this from your wrist measurement and divide by 2. For example,





KITS

Kits are available from Helen Everett.

STEP FOUR

Repeat step four, replacing the central D with a 4mm bead as follows. Pick up **2 x A and sew down the second A in the previous row. Pick up 1 x 4mm and sew up the third A. Finish as per previous rows**. For the next row, pick up 2 x A and sew down the second bead in the previous row, sew through the 4mm bead just added and up the third A. Finish as per previous rows. Repeat once, then repeat from ** to ** ie the third 4mm bead added in each group is not sewn through twice.

STEP FIVE

The next five rows of Ndebele are split, so that you create two separate 'arms'. Tip – It helps at this stage if you can work without turning the beading over at the end of each row. On the left, pick up 2 x A and sew down the second A in the previous row. Pick up one D and go back up through the second A just added. Repeat four times, on the fourth time, do not add another D but leave the thread exiting the bottom of the A. On the right,

thread another needle with 2m of beading thread and weave up through beading so that it emerges from the third A on the last row, leaving a 15cm tail. Pick up 2 x A and sew down the fourth A in the previous row. Pick up ane D and go back up through the second A just added. Repeat four times.

STEP SIX

Repeat steps five and six, connecting the two arms when adding the 4mm beads. Continue until you have five groups of 4mm accent beads. When repeating step six to add the right hand arm, follow the existing thread path and weave the thread up through the previous beading until it again emerges from the third A on the last row. This will help to tighten the beading.

STEP SEVEN

To finish the pattern, complete step four and then step three to match the other end. Tie off and trim the second thread and tail.

STEP EIGHT

Add the button clasp. Tip – It's always a good idea to add your button before the loop so that the loop can be adjusted to fit. Sew the tail through the beadwork so that it emerges from the second bead in the fifth row. Thread on the clasp and sew down the third bead. Sew through the beads and the clasp 2-3 times to reinforce. Tie off and trim.

STEP NINE

Add the loop closure. Sew through the beads in the last row, following the thread path to emerge from the third bead. Pick up enough delica beads to form a loop that will fit over your button. Sew through the A beads and the delica loop 2-3 times to reinforce. Tie off and trim.

Kits available from Helen Everett phone (08) 9294 2639 email: pghe@tpg.com.au Designers in Residence Website www.designersinresidence.com

this bracelet!

For details see our Beads Glorious Beads Competition on pages 58 and 59.



1 x Thai silver pendant

2 x sterling silver cones

2 x 3 inch sections of 24 gauge half hard sterling silver wire

3 x 60cm strands of tiger tail

1 x sterling silver toggle

6 x sterling silver 2mm crimps

BEADS

1 x strand of 10 x 14mm carnelian oval beads

1 x strand of 4mm carnelian faceted rounds

1 x strand of 6mm cornelian faceted rounds

TOOLS

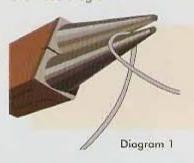
Round nose pliers

Long nose pliers or crimping pliers

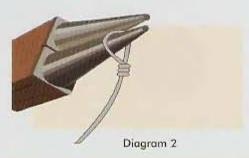
Be the envy of all of your friends! Jo Muller from Cosmic Beads shows us how to make this stunning carnelian necklace

STEP ONE

Using one of the sections of sterling silver wire; bend the wire about 20mm from the end around one half of the round nose pliers about a third of the way up from the small end. See Diagram 1.



Close the loop and wrap the short end around the base of the loop. Repeat for the second section of wire. See Diagram 2.



STEP TWO

Attach the three pieces of tiger tail to one of the loops and crimp it firmly, leaving approximately 2cm of the end of the tiger tail to thread back into the beads for strength.

STEP THREE

Thread on half of each strand of beads onto the three pieces of tiger tail. At this point make sure each strand is the same length.

STEP FOUR

Put the Thai silver pendant onto all three pieces of tiger tail. See Diagram 3.



Diagram 3

STEP FIVE

Thread the rest of the beads onto the three strands. Put a bead stopper on the ends and hold it up and make sure each strand is the same length and that all the ends at the crimped end are neatly inside the first few beads.









STEP NINE

Thread a cone onto one of the ends of the wire. Using your round nose pliers hold onto the first two millimetres sticking out of the cone and bend the wire to a 90 degree angle above the pliers. See Diagram 4:

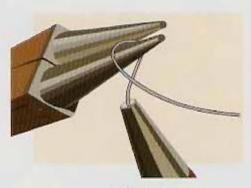


Diagram 4

STEP TEN

Attach one half of the toggle and close the loop. Wrap the excess wire around the base of the loop as far down as you can to make it tight and neat. Repeat with the other end, See Diagram 5.

STEP SIX

Twist each side of the necklace until the strands have the desired amount of twist (don't twist too much - it wan't stay that way).

STEP SEVEN

Attach each strand onto the other wire loop, making sure that all the loose ends have been tucked inside the last few beads with the end sticking out.

STEP EIGHT

Hold the top of the wire loop and gently but firmly pull the ends of the wire so that the beads are almost right up to the loop and crimp firmly. Cut the ends.



Cosmic Beads Ph: (08) 9397 6260 Mobile: 0438 251 098

Email: jo@cosmicbeads.com.au Website: www.cosmicbeads.com.au 🔘

this necklace! For details see our **Beads Glorious Beads Competition** on pages 58

WIN

and 59.

NATASCHA WERNICK FROM BABAREKI BEADS AND KIM GENT OF CHUNKY TIMBER COMPANY DEVELOP AN AMAZING ARRAY OF BEADS AND BEADED PIECES USING RENEWABLE AND RECYCLABLE GOODS. NADIA CRIGHTON TAKES A LOOK AT THEIR INSPIRATIONAL ART WORK.

RENEWABLE NOURICES

- · Wood
- · Glass (great if they have been washed ashare and have a lovely smooth texture).
- Old plastics
- Second hand beads
- Shells
- Drift wood
- * Washed up corrol
- Seeds
- Stones

ARE RENEWABLE SOURCES the way of the future? One hundred years ago people reused and recycled as much as possible, but a term that is used often to describe today's modern world is 'throw away society'. We need to change this - not only for future generations but simply out of respect for the earth.

There are many people who are doing their part to help Mother Nature - by car pooling; using compost bins and recycling cans for example, but recycling can even extend to the world of line jewellery and beading:

an inspirational Tool

Natoscha Wernick has been using recyclable and renewable sources for her lewellery since childhood and knows all too well the importance, and beauty they add to our world.

"When I was a young girl, my grandmother and I used to bead under the trees using shells, seeds and stones," Natascha reminisces. "When I became a teenager another artist showed me all the skills and tools; and how to bead professionally."

Natascha spont five years living in the Solomon Islands where she developed her artistic jewellery and sent it home to Australia to sell. In many parts of the Solomon's, beads are still used as a form of currency, so they are seen to hold power and were a very inspirational tool for Natascha to work with.

"When living in the Solomon's I was a village girl - fishing for dinner and living into leaf house - so when I came back to Australia I had forgotten the culture," Natascha explains: "The only thing I could think of doing when I returned to Australia to help me through, was to bead: I'm octually to qualified teacher."

Once people noticed Natascha's work they instantly fell in love: Her work colleagues suggested she hold market stalls and sell her pieces to the public. "That was five years ago and it has just evolved from there."

Today Natascha has her own studio gallery in NSW known as Babareki Beads, she also has a website showcasing her unique jewellery and beads (www.ecojewellery.com.au).

WORKING WITH WOOD

Kim Gent, better known as Chunky to his mates, has also been working with renewable sources for most of his life: "Woodwork and craft is a family heritage," Kim says, "started, as far as I know, with my grandmother and followed by my father who was also keen woodworker craftsman."

After being surrounded by crafts men and women, it was no surprise that Kim the eloped a love for his work: "Woodcraft mems to flow in my blood...! grew up a Tasmania, which is surrounded with securiful trees and forests, so it just seemed the natural direction for me to take. There are doubt that my love for our timbers and their grain is embedded in me."

m also started making and selling his seeds at market stalls, and found himself celling to shows where he wan many best awards. He's been making beads and course types of jewellery for around seven "For about 12 months I had a shop where I displayed furniture and other products, but this proved unviable mostly to the location (Kalgoorlie WA)," Kim Today he sells the majority of his work

SPIRITUA

There are many benefits that come from seeding with recyclable products. Not only are you doing your bit for the environment; The proscha explains, your beads can tell a rewistory and add a dimension to your like never before

There is always a story to be told toout your recycled boods," she smiles. Transhout history we have received beads are any number of reasons, in my mother's * cory - they would receive beads for 18th z - day presents; in the 1920s beods -== dancing accessories and were given == sedding presents. Beads held much -scriance for women." Natascha also points = == fashian accessory era of the 1980's beads were a major attraction and seemed to be a symbol of womanhood and "are ness. "I like to know the stories and repries behind the actual pieces that I'm the apart and create a new piece so the Tow can confinde."

The natural products in Natascha's pieces are also known to hold energies. "For termines we have used beads for prayer; for agreal purposes. The Buddhists use them Euclinist Mala beads), as do the Catholics are use Rosary Beads. So they are always to any some sort of energy. I love to work the energy that these natural organic seeds hold."

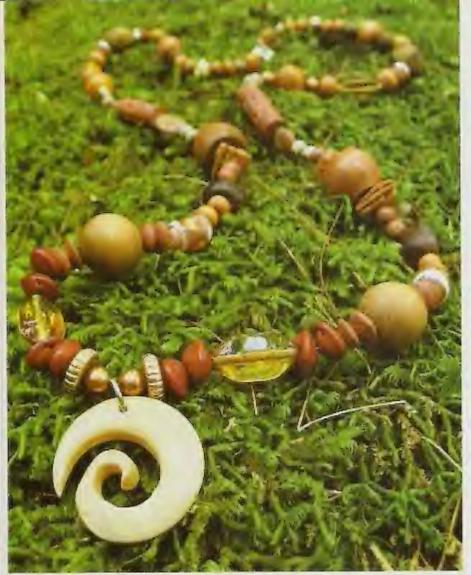


However she is very conscious when using prayer beads in her work. "We get a lat of Buddhist prayer necklaces and Hare Krishna beads, which we then dye different colours," Notascha says. "We have a large community of Hare Krishna and they use very socred beads in prayer. Because they are so sacred it's taken me years to actually pull one apart to use it. Before I do this I say 210 'om mani padma hum' prayers so I can continue the energy from the beads."

ENVIRONMENTAL CARE

Natascha also points out the environment reasons why recycled beads are the way of the future. "Ecologically the Earth can't exist with us (when we keep producing plastic). It's not going to survive. We need to recycle to be able to think about our next generation."

Above: necklace designed by Babareki Beads:



From seeds to shells, there are so many wonderful natural products that can add that 'wow' factor to your next piece of work: Kim is also a big believer in using renewable sources in his work and all his hand crafted items are made from recycled timbers found in the Goldfields and surrounding areas of Western Australia.

"My use of recycled timber comes mainly from local tree loppers," he explains. "This allows me to refrain from sourcing my timber directly from the environment."

Kim also has a timber-drying facility which helps him further to preserve the environment. "The Kalgoodic area is surrounded by dry woodland which is very fragile, but is also the source of slow growing hardwoods that yield some amazing timbers."

HOW TO SOURCE SEADS

Sourcing your renewable beads is easy. Next time you are at your favourite beach or picnic spot try looking around for some suitable beads. Things like seeds and even dried corn can make wonderful additions to a piece of jewellery.

"Going through the lorest and seeing what works in nature, is a great way to get started," Natascha advises. "You'll find plenty of beautiful seeds, and eventually you'll learn how to find the beauty in each seed. Remember, it all starts with nature:"

Antique and second hand shops also contain an array of unfound treasures which may reveal that perfect bead for your collection. When visiting these shops research the beads so you can grasp a full appreciation of where they have been and the story they tell

"Sometimes I'll be given beads, and their elderly owners will sit with me and tell me the story of the beads," Natascha says: "These beads are usually in very good condition." However this is not always the case. "Others I'll find in second hand shops need a little work," she smiles. "I found some bone beads from India the other day, and they stank! So we had to disinfect them."

Why not try chatting with your local wood or timber shop to see if you can pick up some raw materials that may take your eye. Wood has an amazing ability to inspire people and has been used throughout history as a 'traditional' bead.

"I find beautiful timbers and grains and make them even more beautiful," Kim says. "I also hope to inspire people about the beauty of trees, the timbers they give us and the fact they are a renewable resource."

There are some wonderful ways to use renewable sources, not only will you be help the environment but you will be adding that element of uniqueness to your piece.

"I think all trees and timbers express on element of individuality," Kim says.

Notascha agrees that natural products and renewable sources add something very special to jewellery as two pieces are never quite the same. "It makes every piece an artwork. We'll do a series with maybe 10 pieces per series, and they become a limited edition."

UNIQUE BEAUTY

Using recyclable beads are a great way to take your hobby outdoors. You'll also learn how different materials work together, realise the beauty they can reveal and extend your collection with more unusual and unique gifts and jewellery than ever before. From seeds to shells, there are so many wonderful natural products that can add that 'wow' factor to your next piece of work.

Above: necklace designed by Bubureki Beads Why not experiment by dying your new sound treosures? This way you can create the exact look you are after. Imagine finding an old piece of dead white coral and dying it bright red to motch that perfect dress? You'll also be helping the environment and grasping a new understanding and appreciation of recyclable goods. Not only that, you may be bassing down a story or legend with the beads you are collecting

Is there anyone in your family who has ald beads stored away in their jewellery boxes? Why not spruce them up and add a modern element so those beads can live an! Or how about visiting an old antique shap and asking about the history of the beads on offer? Perhaps you could pick up some unusual treasures that can be taken apart and given a breath of new life through your work. Dan't forget to keep your eye out and look for beads in exotic places. Do you have friends overseas or ones that are planning a trip away? Could they look

around for some unusual necklaces and beads for you?

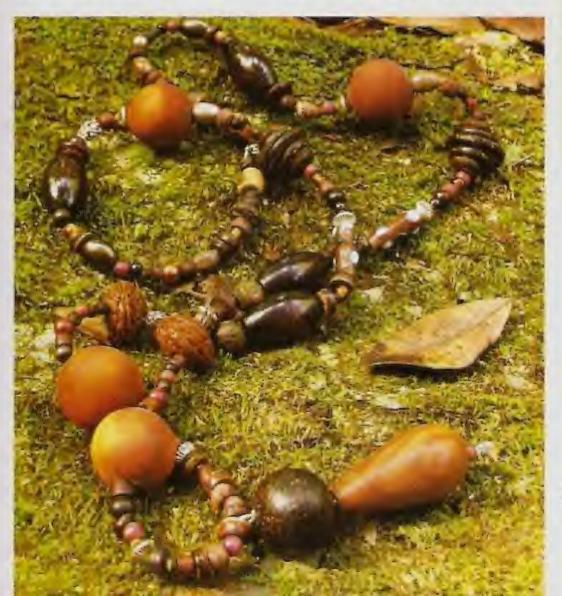
With a little imagination and research you'll have an inspirational collection of heads that will tell a lifetime of staries. Not only that, they'll look great and be the talk of the town. The possibilities are endless!

Babareki Beads Callectable Originals Studio 4 The Old Butter Factory Uki NSW 2484 Ph: (02) 6679 5677 Email: babareki@aptusnel.com.au Website: www.ecojewellery.com.au

Chunky Timber Company 199A Forrest Street Kalgoorlie WA 6430 Mobile: 0417 980 730 Toll Free: 1300 881 927

Email: chunkytimbers@wn.com.au Website: www.chunkytimbers.com WIN! WIN!
We have
Ikg of mood
wooden
beads from
Chunky
Timber
Company
to giveaway.
You'll be
creating for
clays!

To win send an envelope marked with your same and contact details to Wooden Bead Giveaway, Creative Beading, PO Box 8035, Glenmore Park NSW 2745 The first entry drawn will win. See pages 58 and 59 for terms and conditions



introcellage A prodiby Enternal formula



Needle - Size 13 or 12

Bées Wax or Thread Conditioner

60cm x Tiger Tail

1 x 12mm Toggle

— MBAC2019

2 x Crimps

1 x Size D Nymo Thread
- Sand Ash

BEADS (available from

Beadworx) 10g x B/O Seed bead — Cotaa # SBB00601

15g x 11/0 Seed Bead - Cream # SB1100153

15g x 11/0 Seed Bead - Gold # SB1101107

15g x 11/0 Seed Bead — Corol # SB1101108

65 x 4mm glass Round Bends — (A) — Cocon Crackle # DF19

55 x 4mm glass Round Pearl Bends — (B) — Peachy Copper Pearl # SA27

35 x 6mm glass Round Pearls Beads — (C) — Cream Pearl # SAD2

45 x 6mm glass Round Beads — (D) — Cocou Crackle # DF19

45 x 6mm glass Round Pearl Beads — (E) — Peachy Copper Pearl # SA27

Continued ...

Designed by Michelle Whittaker from Beadworx, this necklace is suited to the more advanced beader

DESIGNER'S NOTE

I have made this necklace 42cm in length.

STEP ONE

Place crimp on Tiger Tail, then one end of the toggle: Loop wire back through crimp, and secure. Leave about a 5cm tail of wire.

STEP TWO

Thread the whole necklace with size 8/0 (Cocoa) seed beads making sure to thread over the tail of wire. Finish the end by placing a crimp at the end of the last bead, then add the other end of the taggle; loop wire back through crimp and re-thread back through about 5cm of beads.

STEP THREE

Tension wire leaving a small space (about I cm movement room) and secure crimp in place.

HELPEUL HINTS

When you are ready to thread, firstly arrange all the beads into small groups and follow the 'threading sequence' in Diagram 1.



Diagram 1. Pre-threaded 'threading sequence'

- this is equal to one full sequence and will make
it a lot easier to keep track of where you are the
first time you attempt this technique.

STEP FOUR

Thread the needle with Nymo thread (sand ash) approximately double arm length Condition with bees wax. Note - bees wax belps condition the thread to avoid fraying.

STEP FIVE

Secure the thread onto the nacklaca and, 10 seed beads from the start of necklace, double-knot the thread with a surgean's knot. Using your needle, thread both ends of the thread to the start of necklace (before the dirst 8/0 seed bead).

Double knot the thread again, twice: Leave the cut end of thread loose for now; we will back-thread this piece into your work later. You are now ready to start sewing your beads on.

DESIGNER'S NOTE

In total this necklace will require 10 full sequences Getting started - Steps 6 to 13 Starting - Steps 14 to 55

Finishing - Steps 56 to 64

GETTING STARTED (steps 8 to 13)

When threading changes from 'lorward' to 'backward' this will be highlighted in **bold**. Please note – SB = Seed Bead.

STEP SIX

Thread 3 x size 11/0 5B (Cream, Coral and Gold); 1 x 4mm glass bead (A), 3 x size 11/0 5B (Cream, Coral and Gold) onto needle then thread lorward through 1 x 8/0 (Cocoa) 5B.

STEP SEVEN

Thread 3 x size 11/0 SB (Cream, Corol and Gold), then 1 (one) 6mm pearl bead (E), 3 x size 11/0 SB (Cream, Corol and Gold) onlo



Winter



30 x 6mm glass Round Bead — (F) — Peach Swirl Glass # A031

100 x Chips — (G) — Cherry Quartz Chips

42 x Shell Cubes — (H) — Natural Cube Shell

10 x Shell Nuggets — (I) — Natural Nugget Shell

10 x Shell Teeth — (J) — Natural Teeth Shell

10 x 15mm Silver foil twists — (K) — SFJ Smoked Topuz

11 x Metal Leafs Gold — (L) — MBYJ3281G Leaf

TOOLS

Cutters

Flot nose pliers

needle then thread forward through 1 x 8/0 (Cocoa) SB.

STEP EIGHT

Thread 3 x size 11/0 SB (Cream, Coral and Gold), then 1 (one) 6mm pearl boad (C), 3 x size 11/0 SB (Cream, Coral and Gold) onto needle then thread backward through 1 x 8/0 (Cocoa) SB.

STEP NINE

Thread 3 x size 11/0 SB (Cream, Caral and Gold), then 1 (ane) 4mm pearl bead (B), 3 x size 11/0 SB (Cream, Coral and Gold) onto needle then thread forward through 1 x 8/0 (Cocoa) SB

STEP TEN

Thread 3 x size 11/0 SB (Cream, Caral and Gold), then 1 (ane) Chip (G), 3 x size 11/0 SB (Cream, Caral and Gold) onto needle then thread forward through 1 x 8/0 (Cacaa) SB

STEP ELEVEN

Thread 3 x size 11/0 SB (Cream, Coral and Gold), their 1 (one) 6mm glass bead (D), 3 x size 11/0 SB (Cream, Coral and Gold) onto needle then thread forward through 1 x 8/0 (Cocoa) SB

STEP TWELVE

Thread 3 x size 11/0 SB (Cream, Coral and Gold), then 1 (ane) 6mm pead bead (E), 3 x size 11/0 SB (Cream, Coral and Gold) onto needle then thread forward through 1 x 8/0 (Cocoa) SB

STEP THIRTEEN

Thread 3 x size 11/0 58 (Cream, Coral and Gold), then 1 (one) 6mm glass bead (F), 3 x size 11/0 SB (Cream, Coral and Gold) onto needle then thread forward through $1 \times 8/0$ (Cocoa) SB

HELPEUL HINT

To ensure your piece is finished as neat and tight as possible, gently tension thread after each step.

DESIGNER'S NOTE: ADDING NEW THREAD

You will need to add a new piece of Nymo thread at various times. To do this, when coming to the end of your current piece of Nymo thread, make sure to leave 10cm. Double-knot the thread with a surgeon's knot. Add a new piece of Nymo thread to the last bead you were at, and then double-knot the thread again with a surgeon's knot, using 1 strand of the old thread with 1 strand of the new thread. Knot twice. Thread both loose ends of old and new thread back through the "linished" area of your necklace (about 6 to 10 beads) and knot together again. To hide the balance of loose ends, thread them through more finished area of your necklace. By making these knots in two different places you ensure your work will be as secure as possible.

STARTING - steps 14 to:55

IMPORTANT NOTE

Thread as per pattern of 'threading sequence' in Diagram 1 (or make your own threading reference for ease). Thread as follows:

CONTERN

113 Deam, Caral and Gold), 11x = xet 1.3 + 11/0 SB (Cream, Coral and ----- (Cocoa) SB.

TELEFILI

1 55 Cream, Coral and Göld), 1 x chip 1 52 (Cream, Coral and Gold), 2 sect toward 1 x 8/0 (Cocoa) SB.

TELL STEEN

3 × 11/0 SB (Cream, Coral and Gold), 1 x 3 × 11/0 SB (Cream, Coral and coral and coral and coral and coral states 58

THE LE ENTEEN

EIGHTEEN

D SB Cream, Coral and Gold), 1 x B Cream, Coral and Coral and Coral and Coral and Coral and Coral and Coral SB

TEF "L "LETEEN

= 253 , Zream, Coral and Gold), 1 x = 255 bead (C), 3 x 11/0 SB (Cream, 2 552 Gold), then thread backward 2 x 553 cc. SB.

TO THAT NOTE

make sure to use the premake sure of the change in threading
They are highlighted in bold.

ITTE TWENTY

1 C SE (Cream, Coral and Gold), 1 x - rest Lead (B), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cacaa) SB.

STEP TWENTY ONE

3 x 11/0 SB (Cream, Corol and Gold), 1 x 6mm glass bead (D), 3 x 11/0 SB (Cream, Corol and Gold), thread forward 1 x 8/0 (Cacaa) SB.

STEP TWENTY TWO

3 x 11/0 SB (Cream, Carol and Gold), 1 x 6mm pearl bead (E), 3 x 11/0 SB (Cream, Carol and Gold), thread lorward 1 x 8/0 (Cacon) SB.

STEP TWENTY THREE

3 x 11/0 SB (Cream, Coral and Gold), 1 x chip (G), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP TWENTY FOUR

3 x 11/0 SB (Cream; Coral and Gold), 1.x shell cube (H), 1 x 11/0 SB (Gold). Missing the last seed bead, thread back through the shell cube and the 3 x 11/0 seed beads, then illread forward 1 x 8/0 (Cocoa) SB:

STEP TWENTY FIVE

3 x 11/0 5B (Cream, Coral and Gold), 1 x 4mm glass bood {A}, 3 x 11/0 5B {Cream, Coral and Gold}, thread backword 2 x 8/0 {Cocoa) SB.

STEP TWENTY SIX

3 x 11/0 SB (Cream, Coral and Gold), 1 x Chip (G), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoo) SB.

STEP TWENTY SEVEN

3 x 11/0 SB (Cream, Coral and Gold), 1:x 6mm glass bead (F), 3:x 11/0 SB (Cream, Coral and Gold), thread forward 1 x B/0 (Cocaa) SB

STEP TWENTY EIGHT

3 x 11/0 SB (Cream, Corol and Gold), 1 x 4mm pearl bead (B), 3 x 11/0 SB (Cream,

Hint

To ensure your piece is finished as neat and tight as possible, gently tension thread after each step.





Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP TWENTY NINE

3 x 11/0 SB (Cream, Corol and Gold), 1 x 6mm glass bead (D), 3 x 11/0 SB (Cream, Corol and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP THIRTY

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm pearl bead (E), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB

STEP THIRTY ONE

 $1 \times 11/0$ SB (Cream), $1 \times$ shell nugget (H), $1 \times 11/0$ SB (Coral). Missing the last seed bead, thread back through the shell nugget and the 11/0 seed bead, thread backward $2 \times 8/0$ (Cocoa) SB.

STEP THIRTY TWO

3 x 11/0 SB (Cream, Coral and Gold), 1 x 4mm glass bead (A), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocae) SB.

STEP THIRTY THREE

3 x 11/0 SB (Cream, Coral and Gold), 1 x Chip (G), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP THIRTY FOUR

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm pearl bead (C), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocaa) SB.

STEP THIRTY FIVE

 $3 \times 11/0$ SB (Gream, Coral and Gold); $1 \times$ shell cube (H), $1 \times 11/0$ SB (Gream). Missing the last seed bead, thread back through the shell cube and the $3 \times 11/0$ SB, then thread forward $1 \times 8/0$ (Cocoa) SB.

STEP THIRTY SIX

 $3 \times 11/0$ SB (Cream, Coral and Gald), 1×4 mm glass bead (A), $3 \times 11/0$ SB (Cream, Coral and Gold), thread forward $1 \times 8/0$ (Cocoa) SB.

STEP THIRTY SEVEN

3 x 11/0 SB (Cream; Caral and Gold), 1 x chip (G), 3 x 11/0 SB (Cream; Corol and Gold), thread **backward** 2 x 8/0 (Gocoa) SB.

STEP THIRTY EIGHT

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm glass bead (F), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP THIRTY NINE

3 x 11/0 SB (Cream, Coral and Gold), 1 x 4mm pearl bead (B), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP FORTY

3 x 11/0 SB (Cream, Coral and Gold); 1 x 6mm glass bead (D), 3 x 11/0 SB (Cream,



Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP FORTY ONE

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm. pearl bead (E), 3 x 11/0 SB (Cream, Coral and Gold, thread forward 1 x 8/0 (Cocca) SB.

STEP FORTY TWO

3'x 11/0 SB (Cream, Caral and Gold), 1 x shell cube (H), 1 x 11/0 SB (Cream). Missing the last seed bead, thread back through the shell cube and the 3 x 11/0 SB, then thread forward 1 x 8/0 (Cocoa) 5B.

STEP FORTY THREE

1 x 11/0 SB (Cream), 1 x Silvertail Twist (K), 1 x 11/0 SB (Coral). Missing the last seed bead, thread back through the silver fail twist and the 11/0 seed boad, thread backward 2 x 8/0 (Cocoa) SB.

STEP FORTY FOUR

3 x 11/0 SB (Cream, Coral and Gold), 1 x 4mm alass bead (A), 3 x 11/0 SB (Cream, Caral and Gold), thread forward 1 x 8/0 (Cocoo):5B.

STEP FORTY FIVE

3 x 11/0 SB (Cream, Coral and Gold), 1 x Chip (G), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP FORTY SIX

3 x:11/0 SB/(Cream, Caral and Gold), 1 x 6mm pearl bead (C); 3 x:11/0 SB (Cream, Corol and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP FORTY SEVEN

3 x 11/0 SB (Cream, Corol and Gold), 1 x 4mm peorl bead (B), 3 x 11/0 SB (Cream, Corol and Gold), thread forward 1 x 8/0 (Cocoo) SB.

STEP FORTY EIGHT

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm glass bead (D), 3 x 11/0 SB (Cream, Corol and Gold), thread forward 1 x 8/0 (Cocoo):SB:

STEP FORTY NINE

3 x 11/0 SB (Cream, Corol and Gold), 1 x 6mm glass bead (F), 3 x 11/0 SB (Cream, Coral and Gold), thread backward 2 x 8/0 (Cocoa) SB.

STEP FIFTY

3 x 11/0 SB (Cream, Coral and Gold), 1 x Chip (G), 3 x 11/0 58 (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP FIFTY ONE

3 x 11/0 SB (Cream, Carol and Gold), 1 x shell cube (H), 1 x 11/0 SB (Cream). Missing the last seed bead, thread back through the shell cube and the 3.x 11/0-SB, then thread forward 1 x 8/0 (Cocoa) SB.

E FETTING

1 58 Creem, Coral and Gold), 1'x 4mm sect 141, 3 x 11/0 5B (Cream; Coral and thread forward 1 x 8/0 (Cocca) SB.

E' FETY THREE

D 18 Cream, Coral and Gold), D 2 G 3 x 11/0 SB (Cream, Coral and D = esp fawerd 1 x 8/0 (Cocae) SB.

FTY FOUR

2 58 Cream, Coral and Gold), 1 x pear tead (E), 3 x 11/0 SB (Cream, a tria Gold), thread farward 1 x 8/0 and 55

THE FIRE

0.58 (Cream, Coral and Gold), 1 x == provi bead (8), 3 x 11/0.58 (Cream, 2 s and Gold), thread backward 2 x 8/0

FORTANT NOTE

The 10 steps 14 to 55, until you are 1 to seed beads from the end. Then are 1 to 35 (steps 56 to 64)

I EF FIFTY SIX

2 58 (Cream, Caral and Gold), 1 x 2 azl (U. 3 x 11/0 58 (Cream, Coral and 2 aread forward 1 x size 8/0 (Cocaa) SB.

TER F FTY SEVEN

- C 38 (Cream, Coral and Gold), 1 x 6mm -- bead El, 3 x 11/0 SB (Cream, Coral and -- bread forward 1 x 8/0 (Cocaa) SB;

THE FIFTY EIGHT

The India SB (Cream, Corol and Gold), 1.x - mm send bead (C), 3 x 11/0 SB (Cream, Latel and Gold), thread forward 1 x 8/0

TEFF FFTY MINE

3.58 (Cream, Corol and Gold), 1 x
 septimed (B), 3 x 11/0 SB (Cream, a and Gold), thread forward 1 x 8/0

STEP SIXTY

3 x 11/0 SB (Cream, Coral and Gold); 1 x Chip (G), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP SIXTY ONE

 $3 \times 11/0$ SB (Cream, Corol and Gald), 1×6 mm glass bead (D), $3 \times 11/0$ SB (Cream, Corol and Gald), thread backward $2 \times 8/0$ (Cocoa) SB.

STEP SIXTY TWO

3 x 11/0 SB (Cream, Coral and Gold), 1 x 6mm pearl bead (E), 3 x 11/0 SB (Cream, Coral and Gold), thread forward 1 x 8/0 (Cocoa) SB.

STEP SIXTY THREE

 $3 \times 11/0$ SB (Cream, Coral and Gold), 1×6 mm glass boad (F), $3 \times 11/0$ SB (Cream, Coral and Gold), thread forward $1 \times 8/0$ (Cocaa) SB.

STEP SIXTY FOUR

 $3 \times 11/0$ SB (Cream, Coral and Gold), 1×4 mm glass bead (A), $3 \times 11/0$ SB (Cream, Coral and Gold), thread forward $1 \times 8/0$ (Cocoa) SB

TO FINISH

Add a new thread here (refer to 'adding new thread' instructions). Knot balance of thread and new thread together, now thread the 3 loose ends of Nymo thread back through approximately 10 x seed beads. This is tricky and requires a little patience.

Once you have threaded the loose ands back, double knot the thread again and thread remainder back through the seed beads. Tip - do not cut thread after the knot. It will be prone to break.

DESIGNER'S HINT

If you find your necklace is a little longer, repeat step 56 through 64 as necessary.

Beadwork

Shop 19 Harbour Town Shopping Centre Biggera Waters QLD 4216 Ph: 07 5563 7544

Email: beadworx@bigpond.net.au

KIT

Available as a kit in Winter Breeze (this project) or Sea Breeze (blue tanes). Please email or phone Beadwarx for more details. Workshops are also held in stare monthly, prebooking is essential.



Beading 33

· CHELL

2 x silver carring hooks 14 x silver 40mm head pins 2 x tear drop stamping

Make these stylish and unusual earrings by Karin Smith of Adelaide Beads

46 x 4mm disk shape beads

10 11 11 Hat pliors round nose pliers cotting pliers

lear drop shape or round shape

blue, green, red. black and pink

in silver

postage

ruke the head pins and thread the disk shape. beads on in the following order:

- 4 pins with 2 beads on each
- 4 pins with 3 beads on
 - 4 pins with 4 beads on
- 2 pins with 5 beads on

Take your 14 beaded pins and cut 10mm oboya the top boad. See Diagram 1.



Diagram 1



Now fold the top of the pins in half to form a loop using your round nose pliers. See Diagram 2.



Diagram 2

With the pin loops open slightly, attach to ring on the tear drop and close the loops with your flat nose pliers. See diagram 3.



Diagram 3

Open the 2 earning hooks, ring and thread them on top of the drop and la close. See Diagram 4.



Diagram 4

Adelaide Beads 160 Glynburn Rd Transmere 5073 SA (08) 83650215

10m x Superstitch beading thread

Made from Matsuno Beads, this contemporary necklace is designed by May Tseng from S'Bead

BEADS

12g x Matsuno 12/0 Seed beads - (A) - Turquoise #740FAB

12g x Motsuno 11/0 Seed beads - (B) - Gold Rainbow #634

4 x Magatama drop - Clear Rainbow

4 x 5mm Bicone crystols - Silk Satin

TOOLS

Size 12 Beading needle Scissors

SIFFORF

Cut the thread to your preferred length. Tie a stopper bead onto the tail end of the thread. Go through the bead one more time. Leave approximately a 3/4 m tail.

STEP TWO

1st row - string up 5 (A) beads. See Diagram 1:

STEP THREE

2nd row - see Diagram 2. Pick-up 1 (B) bead; pass the needle from the bottom to the top of the last bead on the



Diagram 1

first row. Then back down from the top to the bottom of the new bead. See Diagram 3.

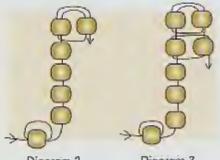
STEP FIVE

Bead the 2nd and 3rd row until you reach your preferred length, Important note - do not break the thread as you will use it for the fringe.

Diagram 4

FRINGES STEP SIX

1st Fringe (4 lengths) - pass the needle through the last 4 beads. See Diagram 5. Pick up 26 x (A) beads, 1 x bicone crystal, 3 x (A) beads. See Diagram 6. Hide the thread by weaving into the beads.

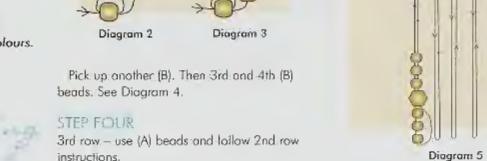


instructions.



available in a choice of 5 colours.









this necklase!

For details see our Boods Glorious Bead: Composition on pages 58 and 59

STEP SEVENI

2nd Fringe (4 lengths) – use the tail thread, (B) beads and Magatama drops to make another group of fringes. See Diagrams 5 and 6. Hide the thread by weaving into the beads.

May Tseng/S'Bead Japanese Matsuno Beads Distributor Mobile: 0416-163-168

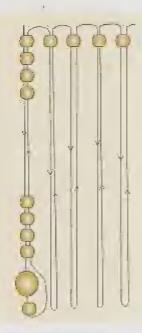


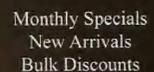
Diagram 6

www.CrystalsofAuz.com.au

Australia's leading crystal distributor.

Swarovski Crystal Jewellery Supplies Light Catchers











Wholesalers in the industry for over 30 years.

BRACELET

Craft Wire 24 gauge

1 Clasp (Lebster or Parret Clasp)

I Extension Chain

BEADS

60 medium beads (6-12 mm)

TOOLS

Wire Cutters

EARRINGS MATERIALS

I metre of Tiger Toil wire

1 pair of Earning Hooks or Studs

Approximately 20 Crimps

BEADS

16 x medium beads (6-12 mm)

TOOLS

Wire Cutters

Flat / Chain Nose Pliers

The team from Beadshack have got together and made this amazing ensemble of earrings and bracelet for you to try

SHACLU STEP CHAR

Cut three separate strands of Craft Wire at approximately 750mm (75cm) in length each.

STEP TWO

Take the first strand and slide a bead to the centre. Bend the wire down either side of the bead and twist it together underneath so it stays secure.

Repeat on the same strand with extra beads, spacing beads approx 15mm (1.5cm) apart on the wire, leaving approx 100mm (10cm) of wire either and of the spaced out beads.

ALP COUR

Repeat the process for the record and third strands.

STEP FIVE

Once you have completed this with all three separate strands, hold all three strands together at one end (top end). Stide a head with a big enough hole over all of them to where previously placed beads begin.

STEP SIX

Twist the three wires together very tightly in a clockwise direction, all the way to the top. Slide an your clasp to the bottom.

STEPS EVEN

Create a small loop approximately 8mm in diameter with the twisted wire around the clasp; and then wrap the wire around the stem (above the boad placed over all times strands in previous step) three times.

9468 HESTIL

Remove the twisted excess wire with wire cutters.

4 1 1 1 100 1

Scrunch the beads and wire up in any shape or form you desire, making sure to accasionally twist together two or three beads from separate wires to retain the shape and strenath.

Repeat steps six to eight, sliding an extension chain over the twisted wire in place of a clasp:

ARMING.

Cut four strands of Tiger Teil, approx 120mm (12cm) in length each

:4111 1230

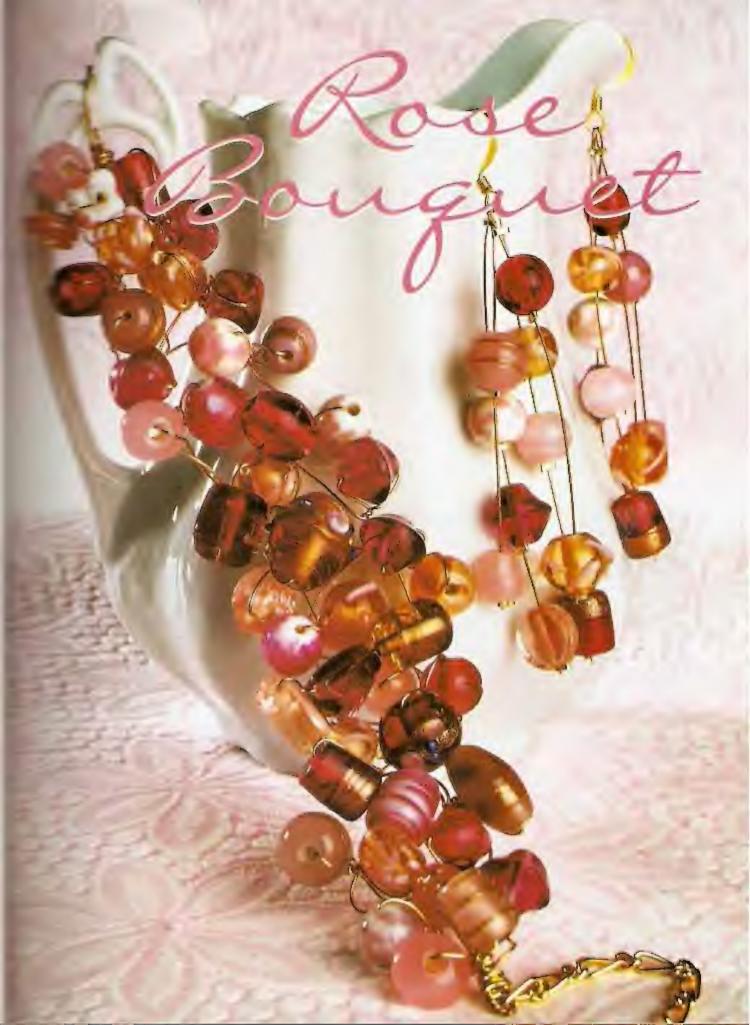
Taking the first strand, bend the wire in half and pinch strands together at the bottom, and place a crimp over two ends and slide crimp about 2 or 3mm from the top, Squash the crimp using Flat or Chain Nose Pliers, thereby creating a loop.

5111 181157

Repeal process for the extra three remaining strands of Tiger Tail wire.









thin and For details see our Reads Glorinus Beads Competition rin pages 58 and 59

STEP FOR IT

Using an Earning Hook or Stud, open the loop on the bottom with Flat or Chain Nose Pliers and slide two strands of your crimped wire (from step two) onto the loop just opened hack or stud.

STEE INT

Repeat the process with other earning hook or stud using an extra two strands of wire.

STEP SIX

Take a head and slide on to a strand of wire. Place a crimp below bead and squash the crimp with Flat or Chain Nose Pliers.

STEP SEVELL

Repeat process with as many beads as desired, on each separate strand of wire. (Same for both earring hooks or studs)

\$169241(E) F

Remove any excess wire at the end of the beads with Wire Cutters.

The Beadshack Australia Shop 154 Pacific Fair, Broadbeach Qld 4218 Shop 159 Sunshine Plaza, Maroochydore Qld 4558 PO Box 3019, Currumbin DC, Qld 4223 www.beadshack.com Email: info@thebeadshack.com.av





2 pieces of 5cm 16 gauge sterling silver wire

Nylon bead cord in 4 colours (in the project necklace, a pink and deep burgundy and 2 greens were used)

Clasp

Tigertail bead wire

2 crimps

BEADS

1 x semi precious donut (square or round)

Round semi precious beads for the necklace (Her several sizes were used: 5,8 and 10mm

Glass or semi precious rondelle spacers

Sterling silver spacer beads

TOOLS

Cork or pin board

Head pins

Scissors

Clear nail polish

Sticky tope

Upholstery needle

Ball peen hammer

Graph Paper and coloured left tipped pens (if you wish to use your own design)

Studio Luna's creative designer Bianca Velder presents this necklace with a twist

DESIGNER'S NOTE

Some stringing and knotting experience required.

This contemporary twist on an ancient knotting technique can be adapted to suit your style. The knotted bail gives the project necklace a Japanese feel but try it with a different colour for a beachy look. The knotting technique used is a tapastry knot and consists of rows of horizontal and vertical half hitch knots. Now you have yet another way to use those funky donuts you had lying around in your bead box! The boil pattern suggests a design (see pattern 1), but you may wish to use graph paper and coloured pens to create your own. Cords in different colours are added as you work to increase the width of your piece and create the pattern and this means your options are unlimited in the use of colour and patterns to personalise this design.

STEP ONE

Hammer the starling wire with the ball peen hammer for a textured look. You may wish to file the ends to remove any sharp edges. Cut 8 x 50 cm lengths of the main colour, in the project necklace this is the burgundy cord and 2 x 50 cm lengths of the deep green. You will also need one 70 cm length of the burgundy, pink, light green and dark green. Tip:- Review the pattern to get familiar with the colours and the design, please be aware that the burgundy cord is used in horizontal half hitch:from row 11 onwards:

STEP TWO

Take 4 of your main colour cords and fold them in half. Thread the doubled end through the hole in your donot and slip the cord ends through the loop, then lighten the knot. This is called a Lark's knot (see Diagram 1) and you need to ensure that the looped end is at the back of your donut. See Diagram 1.





Diagram 1

Diogram 2

Pick up the right cord end and make another half litten knot and repeat with the left cord and (see diagram). This technique creates a strong connection with the donut. Finish the remaining 3 cords in the manner described above, when you have done this you should have 8 lengths of cord dangling from the donut. Use your headpins to pin the donut to your cork board.

STEP THREE

fold the cord on the outer right over the other cords to the left, this will be the base cord for the first two rows. I prefer to start from the right, but it is up to your own preference. Knot horizontal double half hitch knots with the cord ends (see diagram 2), ensuring you try to knot as close to the donut as possible. Pull the base cord to the lop left to accomplish this. When you have finished row one, fold the base cord to the right and knot another row of horizontal double half hitch knots. You are now ready to add the tirst silver bar See Diagram 2

STEP FOUR

Instead of using a base cord to knot around, you will use a hammered piece of sterling wire. You will also add 2 additional cords to both ends of the piece. Tip - It will be easier to do this if you take the piece off your cark board.

Lie the silver wire on top of the cords and knot double horizontal half hitch knots around the wire starting with the left cord. It is easier to adjust the tension by starting







Lusually thread the cords through the work by means of a large upholstery needle after which two are knotted together to create a secure connection. Glue the knots with nail polish and cut when dry.

WIN

this necklace! For details see our Beads Glarious Boads Competition on pages 58 and 59.

on the left side of your piece. The lirst knot is the most difficult to accomplish. You also need to add the based cord from the previous step so you will end up with an even set of cords dangling from the wire box. When the wire bar is attached to your piece, knot 2 ends of burgundy cord to both ends of your wire with the Lark's head knot you learnt in step 2. Refer to the bail pattern, there is an increase in cords at this point in the design.

STEP FIVE

Take the burgundy 70cm cord and bring it into the work on the far left, under the first cord and bring it back to the front between the first and second cord. Tape down the cord, you need to keep a ócni tail. According to the pattern. anot vertical half hitch knots around april 1 and 2 counting from the left. Please note that you need to bring the knotting cord behind the hanging cords to set yourself up for the next vertical half hitch. Bring the pink 70cm cord into the work according to the method described above and knot 5 vertical half hitch knots. Then bring in the light green cord and knot 2 vertical half hitch knots, bring the pink cord back and knot 5 half hitch knots, before bringing in the burgundy cord to knot the last two cords on the right. Follow the pattern, bringing in the dark green knot in the next row. Continue until you have completed row 6 and cut the dark green. and burgundy knotting cord when the row is finished, leaving ácm tails.

STEP SIX

In row 7 you bring the dark green cord you cut in step 5 back into the work, starting from the side you finished on in the previous step. and you will create another increase at the same time (review the pattern). Fold 2 x 50cm. green cords in half and knot a Lark's bead knot ground the nothing cord on either end of the piece in the manner described in step 4 Instead of knatting around a silver bar. you will add the cords around green knotting

card. Continue with the pattern in vertical half. hitch knots in the different colours until you have completed row 10

STEP SEVEN

In row 11 you need to switch to horizontal half hitch knots to bring out the burgundy pattern. Instead of bringing the knotting cord to the back for the vertical half hitch knots, you will fold it over the hanging cords at the front and knot horizontal half hitch knots with the burgundy hanging cards (see knot basics for guidance). Continue until you have finished row 15 and substitute the dark green knotting cord for light green by bringing back this cord from previous rows. Confinue until you complete row 20. In raw 21 you will knot around the second silver bar with the hanging cords as per step 4. This completes the body of the pendant.

STEP EIGHT

Knot vertical half bitch knots around the middle 8 cords of the piece, pinning the ones on either side back to free up space Knot 13 rows in vertical half hitch knots, and knot horizontal half hitch knots to create the burgundy accents as per the pattern. Fold the strip to the back and lasten the bail to the knotted gendant by threading the cord ends to the back of the sendant body.

DESIGNER'S TIPS

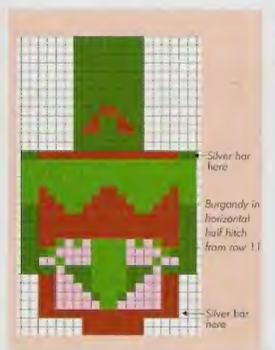
Lusually thread the cords through the work by means of a large upholstery needle after which two are knotted together to create a secure connection. Glue the knots with nail polish and out when dry.

STEP NINE

To linish the bail, thread all cord ends through the work by means of the upholstery needle. Weave through the work and knat a few times pround loops created by the knotting cords on the back of the pendant. Glue the knots and cut when dry.

STEP FEW

String your pendont on the tiger tail and slide to the middle. String beads and spacers on either side of your pendant in a pleasing pattern, attach the class to the tiger tail



by means of the crimps and your beoutiful 1 knotted neckpiece is ready to wear.

DESIGNER'S TIPS

- For a different look you could ball up the ends of the sterling wire with a small butane torch.
- Insert a Bali silver tube bead through the bail for a nice round shape and to prevent beads from slipping inside the knotted bail:
- Nylon bead cord is available in Australia. and is usually called Conso, Mastex or Beadalon beadcard: You may substitute by using waxed linentor cotton for a more ethnic feel to the piece.
- Instead of using a donut, start your bail at the other end and finish the cord ends with heavy fringe for a totally wild pieces

Contact Bianca Velder at Studio Luna bianca@studioluna.com.au www.studioluna.com.au

TIP

Instead of using a donut, start your bail at the other end and finish the cord ends with heavy fringe for a totally wild piece!



1.6mm mandrel, pre-coated in bead release

Fibre blanker/vermiculite/ pre-heated kiln

Silver foil

Graphite or brass marver

GLASS.

Vetralousl: Silk (may be substituted with opaque white), Ocean Blue, Clear

Elletre: Intense Black (stringer preferred), Dark Ivery

Lauscha: Olive Green

Reichenboth: Iris Gold

Jenna Appleton brings us this extraordinary lampwork bead pendant ... which you can also make as a bracelet!

SHEROME

Make some silvered ivery stringer using the Dark Ivory and the silver foll. To die this

Lay-out some silver fail about 1.5" square an your marvey or another heat-proof list surface. Warm the end of the ivery rad in a neutral flama with it just noos soft.

Roll the soupy end of the rod over the silver. for so that the foil wrops the malted section, and then rub the foil onto the rod lusing. marver or other heatproof tool).

Mell the foiled section of the rod in the flame and pull stringer from it. In a neutral flame, lay down a base bead of Silk (may be substituted with Opaque White). Use a roundish donut shape so there is planty of surface area on which to lay down the décoration.

STEP TWO

Encase the base lightly in Ocean Blue. Ho. - This are didn't an all the way to the ends. but it can if you want it to. Luy down a couple of thin stripes in Olive near the equator of the bead but with a slight gap in between. Do: some silvered ivory around the outside edges of the stripes. Alternatively, lay down silvered ivory stripes and averlay with Olive stripes. Mell these in.

STEP THREE

Lay down small data at Intense Black Timm dots are big anough around the ends al the bead between the mandral and the alive stripes. Heat fairly heavily in a slightly reducing frame until the intense black starts to spiderwels over the surface. Continue until the black is how you'd like it to look. The bead

will get vary soupy and be a little difficult to control at this point. The blue colour in the Ocean Blue will pull away from the Olive and listense Black with heating.

STEP FOUR

Cool the bead until the glow is disappearing. and thinly encase in clear. Make sure the base bead is cool enough not to smear the underlying design.

DESIGNER'S NOTE

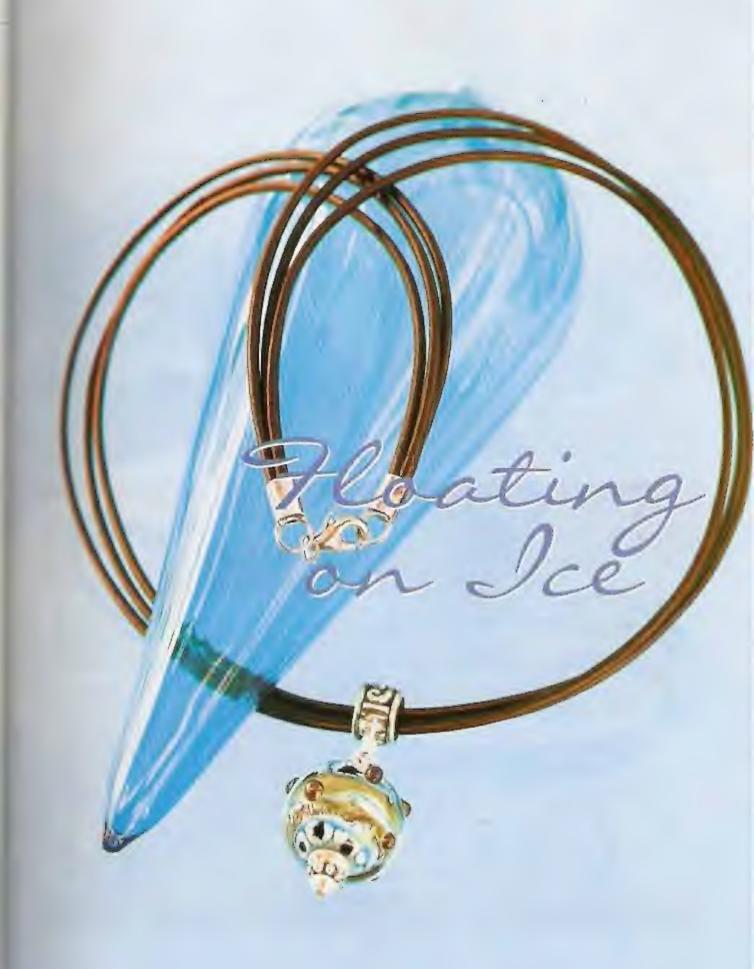
Lencased this one by painting a spiral around and around the bead from and to and with thick-clear stringer, but whatever method works for you is best. Thicker encasing may make the boad more stable with respect to the intensa black and silvened wory so you may want to use thicker encosing it's parsonal proterence really.

STEP FIVE

Do the final shaping of the base bead, This one is very round, but you may have something else in mind. Be aware that the more shaping that is done with looks, the more stress you are placing on the internal structure of the bead. Place dats on the









WIN

this pendant!

For details see our Beads Glorious Beads Competition on pages 58 and 59.

outside with Iris Gold and Ilash through a reducing flame to bring out the metallic bronze calours. Tip - If you're not lamiliar with this type of alass, I recommend practising the reduction process on other simpler beads. before trying it on this one!

Coal it very slowly in the flame. Try not to rush the gooling - intense black after doesn't like to be encosed and care needs to be taken at this point. Additionally, keep in mind that if the boad acts too.

hot, the metallic effect on the reducina alass will disappear. Place in fibre blanket or vermiculite for final cooling (batch anneal later) or in a preheated kills for immediate annealing.

STEP SIX

After annealing, I wired this anto a Balmese sterling silver pendant boil with some simple silver spacers, but it would make a nice local bead in a regular necklace or bracelet also.

www.burfitt.com.au

"A stainless steel tool for every beading need"

Special bulk discounts to schools, associations and guilds.

RUNNING WITH SCISSORS

We have a great range of the best quality tools available today. Email your order now to murray@burfitt.com.au



WHOLESALE AND TRADE ENQUIRIES WELCOME

80 cm Gassamer Floss Watch Fore

BEADS

24 x 4mm Swarovskii Crystals 22 x 6mm Sworovski Peeds 7 x 8mm Sworovski Peocls

TOOLS

Big eye needle

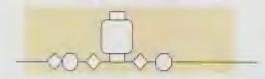
this watch!

For dutails one our Rends Glenaus Scorts Competition an pages 58 mud 59.



This stunning watch using beautiful Sworovski crystals and pearls from Terrena's Treasure will compliment any occasion

Using approximately 80cm of floss, leave a 25cm tail, thread 1 crystal 1 6mm pearl 1 crystal. The watch - I crystal; I pearl; total of 3 crystals and 2 x 6mm pearls. See Diagram 1



Diggram I

THE PROPERTY

Turn and thread back in to the first crystal. going through all again to form a circle. Tie a firm knot with tail and working thread. To Leave tail thread loose for later.

THE HIELE

Thread I x 8mrii pearl, I x 6mm pearl, 1 crystal, 1 x 6mm pearl, 1 crystal, 1 x 6mm pearl, I costal. Total of 3 x omin pearls and 3 crystals alternating. Turn and go through first omm pearl and 1st crystal and 2nd omm searl only. Pull into a circle until the work is all firm against 8mm pearl and knotted first circle. Continue making circles using all but last 8mm pearl, 3 crystals and 2 x 6mm pearl. See diagram 2



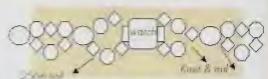
Diogram 2

WILLIAM TO

Thread 8mm pearl, 1 x 6mm pearl, 1 grystal other side of watch lace, 1 crystal, 1 x 6mm pearl, 1 x crystal. Pull down all work firmly so there are no loose gaps;

Go around this circle twice, so you pass though watch lace at least twice. Knot

between crystal and pearl thread back though 8mm pearl and leave. See Diagram 3



Diggram 3

STEP FIVE

Return to 25cm tail and now thread this through the opposite path that you look for first circle. Path is 8mm pearl, crystal, 6mm pearl, crystal, 8mm pearl, crystal, 6mm pearl, crystal, etc. This has the effect of pulling the circles into the centre of the 8mm pearl. Ho - Keep your tension him but not over tight. See Diagram 4

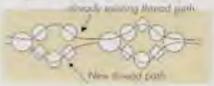


Diagram 4

Keep working until you come to the tail on finished end of watch. Knot firmly together, hide thread ends and knots in your work by going through a lew pearls and crystals.

Go back and spot alue all knots and cut excess thread.

DESIGNER'S NOTE

If you have an exceptional small wrist you may with to leave a complete set of circles out of the pottern.

Terrena's Treasure 170 Vincent St, Cessnock NSW 2325 Ph 02 4990 5560

Watch Out





6m Wexed Cord

Lighter or motches

BEADS

5 x Indian Gold lined beads

B x Metallic wooden Beads(Assorted Shapes)

7 x Wooden Beads (Assorted Shapes)

FINDINGS

Toggle Clasp

8 a 6mm Jumpaings

1 x 63mm Headpin (Measure)

1 z 38mm Keadpin (Measure)

TOOLS

2 x Chain Nose (Flot Nose) Pliers

l x 10cm piece Tigertoil (Needle) Designed by Bizzarr Beads, this wooden necklace is perfect for an informal day out

STEP ONE

Cut the 6m length of waxed cord in half sa you have 2 pieces.

Foldone piece in half and thread your centre bead into the middle for section one. This will halp centre your design.

Section one is the shorter top strand which has 9 beads. See Diagram 1.



Diagram 1

STEP TWO

Tie a knot on both sides to hald the bead in place. You may need to tie a double knot when you are using large hole beads. Make sure you tie the second knot on top of the first one so the bead is secure and the knot doesn't slip. See Diagram 2.



Diagram 2

STEP THREE

Using a 63mm headpin, measure the distance from the knot of the last bead and tie another knot. See Diagram 3. Hint: Check the size hale of the next bead to see if you need to tie a double knot.



Diagram 3

STEP: FOUR

Thread on the next boad and tie another knot and then repeal step three. Keep repeating steps three and four until you have completed one side of section one.

Add beads onto the other side and repeat the same process. See Diagram 4.

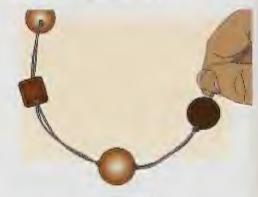


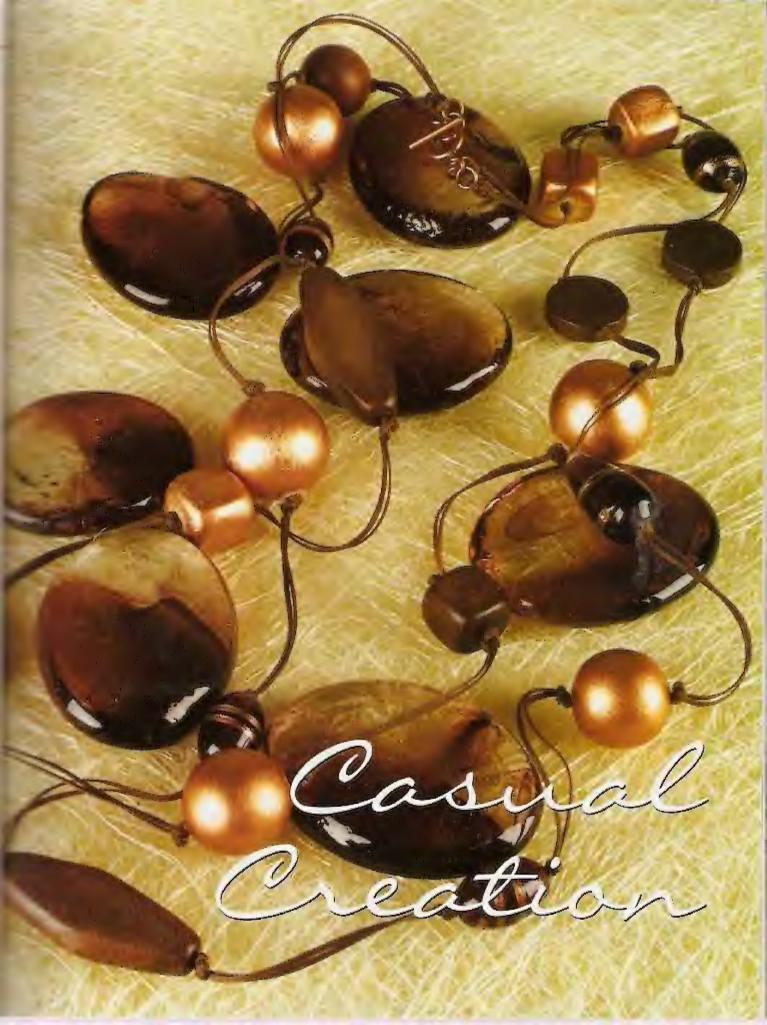
Diagram 4

STEP FIVE

Put suction one aside and move anto suction two which has 11 beads

Complete steps one to four for this section also. Hint: If you are having trouble threading the beads on, use a piece of tigertail folded in half to use as a needle. See Diagram 5.





KITS

Kits are available for \$30. Beads can vary from the original but will still be perfectly suited. Wax cord Colours are: Black and Brown. Metallic beads are available in Silver, Gold and Copper. Most wooden beads are available in Aqua, Red, Brown

and Black.

Please specify

of cord when

ordering.

colour of beads.

findings and colour

On some beads you may have to use one strand at a lime.

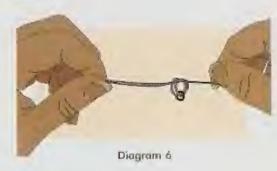
Pulling the end of the tigertail through the bead with flat nose pliers can also be halpful.



Diagram 5

STEP SIX

Now you have completed both sections. Pick up section one and using a 38mm eyepin measure from the last bead to where you will affach a 6mm jumpring. Affach the wax cord to the jump ring using another knot. See Diagram 6.



STEP SEVEN

Tie two more half hildhes to secure the knot.

STEP ELGHT

Cut the wax cord leaving a Lam tall. See Diagram 7.

STEP NINE

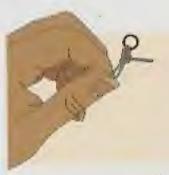
Using the lighter, burn the wax cord until there is a little blob to seal the knot.

Repeat steps six to nine for the other side of section one

Then pick up section two and then use the 63mm headpin to measure where you will put the jumpring. The proceed to repeat steps six to nina.

STEP TEN

Lay each strand on the table as it would be worn: This way you don't end up connecting the wrong strainds



Diggram 7

STEP ELEVEN

Using another 6mm jumpring connect one side together (section one and two).

Répeat this step for the other side. See Diggram 8.

Hint: To open the Jumpring, hold onto it near the join with your pliers: (Flot/Chain nose are usually best, but round nose pliers can also be used). With your other set of pliers, open the lumpring by pulling one side of the jumpring towards you, while moving the other in the appasite direction.



Diagram 8

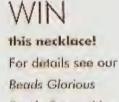
Use one pair of pliers to hold the jumpring while attaching the components.

To close the jumpring, use the technique described above in the opposite way. Push the sides of the jumpring in together to ensure the ring is completely closed.

STEP TWELVE

Finally attach the taggle clasp using the last two jumprings to both sides.

Bizzarr Beads 550 City Road, South Melbourne Victoria 3205 Ph: (03) 9645 9458 Email: Info@bizzarrbeads.com.au Website: www.bizzarrbeads.com.au.



Beads Competition on pages 58 and 59.

MATERIALS 2 x claimshell/calotte crimps

Clasp

Nymo thread

Beeswax

This is a beautiful, delicate bracelet by Wilma Simmons from Annes Glory Box, featuring a simple spiral with four focal beads

BEADS

2 x 2.5 strands of size 12 seed beads, preferably two colours. One for the care A, and one for the spiral B. The number of beads is approximate and will depend on your tension and the length of the bracelet

4 x 5mm focal glass or crystal beads

TOOLS Beoding needle

NOTE

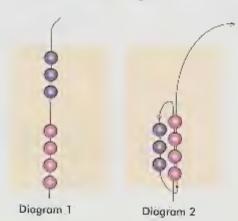
When choosing the materials for the completed length of 18cm, please adjust according to your own wrist measurement.

STEP ONE

Cut approximately one metre of thread, condition it with wax, and thread the needle with single thread. Leave a tail of approximately 12-15 cm.

STEP TWO

Pick up four core coloured A; and three spiral coloured B beads: See Diagram 1.



STEP THREE

Pass the needle back through the four A beads and pull the thread tight so that the three B beads sit to the left of the four A beads. See Diagram 2.

STEP FOUR

Pick up one A bead and three B beads. Skip the first A bead, and pass the needle through the remaining four A beads (i.e. including the one you just added). Pull right again, so that the new three B beads sit next to the previous set. See Diagram 3.

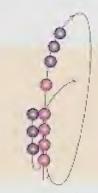


Diagram 3

STEP FIVE

Continue the spiral stitch, then pick up one A bead and three B beads, and pass needle back through the last 4 A beads. Repeal until you have completed 3 cm of Beaded spiral, about 18-20 sets, depending on your tension

STEP-SIX

Thread the one focal bead ensuring that the focal bead sits lightly against the spiral. See Diagram 4.

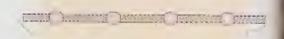


Diagram 4

STEP SEVEN

Complete the beading for the brocelet by repeating steps two to six 3 times and steps two to five once.

Take the thread tail up through the hole of the base of the clamshell/calotte crimp, pick up a







MIN

this bracelet!

For details see our Beads Glorious Beads Competition on pages 58 and 59.

small bead and take the needle around the bead again. Pass through the hole and back down through some of the beads of the last spiral. Finish the thread off using a half hitch at least twice. Thread the needle with the toil of the thread at the beginning of the bracelet and attach the clarehell/calotte crimp in the same way. Put a dab of nail polish/alue on the thread and bead inside the crimp, and close the crimp gently with pliers. Attach the clasp at one and and the ring at the other See Diagram 5.

Anne's Glory Box

60 Beaumont Street, Hamilton NSW 2303

Ph: (02) 4961 6061 Fax: (02) 4961 6587

Email: annesglorybox@bigpand.com.au

Website. - www.onnesglorybox.com.au



Diagram 5





BEADS

55 x 4mm Bohemian glass pearls

66 x 8mm Fire polished crystals

TOOLS Scissors

Having a dinner party? Make it extra special with these fire polished crystal napkin holders, designed by Joanna Ngai from Empire Beads

STEP ONE

Cut a piece of Craftline approximately 160cm long.

STEP TWO

Thread on a pearl, fire polished crystal and another pearl. Move the beads to the centre of the craftline. Thread each and of the craftline through a single fire polished crystal in apposite directions. Pull tight to make a circle of beads. See Diagram 1.

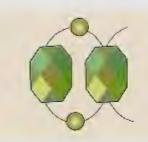


Diagram 1

STEP THREE

Thread a pearl onto each end of the craftline. Thread each end through a fire polished crystal in opposite directions. Repeat x 3. See Diagram 2.

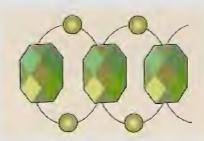


Diagram 2

STEP FOUR

You should now have a row of 5 fire polished crystals. Take the left strand of craftline (Blue Strand) and thread on a pearl, fire polished crystal and pearl. Taking the right strand (Rad Strand) of craftline, thread through the last pearl in the opposite direction. See Diagram 3.

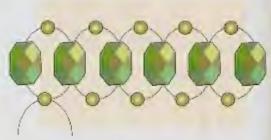


Diagram 3

STEP FIVE

Take the Red Strand and thread on a fire polished crystal, a pearl and a fire polished crystal. Thread the Blue Strand through the last fire polished crystal in the opposite direction. Thread a pearl and fire polished crystal onto the blue strand. Thread the red strand through the adjacent pearl and book through the fire polished crystal in the opposite direction. See Diagram 4:

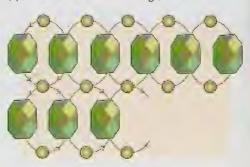
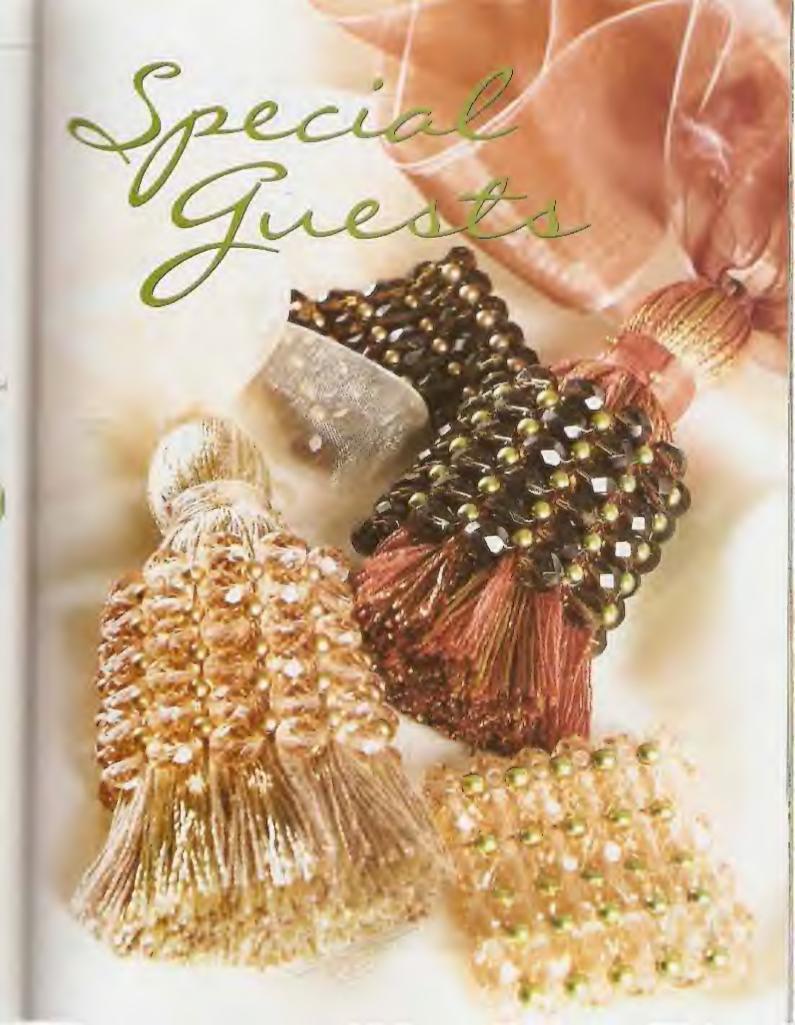


Diagram 4







holders!

For details see our Beach Glorious Brade Competition on pages 58 ona 59

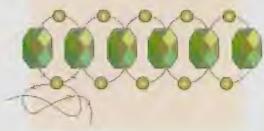


Diagram 5

STEP SIX

When you have completed 10 rows, join the two ends by repeating step. 5, however, instead of threading on additional pearls, use the pearls at the other end of the beaded strip. Finish with a double knot and cut all excess wire. See Digaram 5.

Empire Beads Surry Hills Showroom Ground Floor, 80 Cooper St. Surry Hills NSW 2010 Ph: 61 2 9211 9987

We have 10 stores throughout NSW. Please see our website for further contact details and opening hours. www.empirebeads.com.au



www.crystalpark.com.au

Huge range of:

- Swarovski
- Lamp beads
- Seed beads
- Findings
- Suncatchers



- Helpful and friendly service
- Money back guarantee
- Huge range and great prices
- Convenient online shopping

CRYSTAL PARK

Swarovski Creative Beading 2006 Awards of Excellence

Precious Metal Clay (PMC3) 25 grams

Press molds or assorted buttons

Cubic Zircon x 1

TOOLS

Playing Cards x B or Imm Bross Strip x 2

Placemat

Rolling pin Small (PVC Pipe 15mm)

Stainless Steel or Brass Wire Brush

Burnisher

Sandpaper fine (600, 800 and 1200 wet and dry)

Badger Balm, Olive Oil or Vegetable Oil

Liver of Sulphur

BEADS AND FINDINGS

Tiger Tail

Crimos

- 6 x 8mm bicone block
- 8 x 6mm bicone black
- 8 x 6mm bicone dear
- 14 x 3mm bicone green
- I x 6mm bicone green
- I packet black seed bends
- 16 x metal spacers
- 9 x jump rings
- Lx earring wire
- I x loggle set end



Following on from Rhonda Winterton's Precious Metal Clay (PMC) tutorial in issue three, here is another necklace design

DESIGNER'S TIPS

It is important to work quickly with Precious Metal Clay (PMC) as it tends to dry out fast. You can use the lid of your Badger Balm as a re-hydrator, just put a little water on the underside of your lid and place it over your clay.

If you do not have any paste you can make your own. Add a little bit of water to a little bit of clay and let it absorb in a small container.

STEP ONE

Cut the clay into 7 pieces. See Photo 1. Place the pieces under the Badger Balm lid. Add a little bit of water on the underside of the lid If there is no lid, put the pieces back in the packet and seal:



Photo 1

STEP TWO

Rub a little Balm or Olive Oil on your mat and hands. This will stop the clay from sticking. Knead a small amount of clay into a round ball.

STEP THREE

Place your clay between 2 stacks of 4 playing cards:- this will give you an even thickness. while rolling. Roll out your clay, using little pressure to keep a round shape. See Photo 2.



Photo:2

STEP FOUR

Gently rub a small amount of Badger Bolm or oil onto your round clay shape. Press the billed side only onto your mold. Then using lace, press gently onto mold - this gives a pattern on both sides. See Photo 3



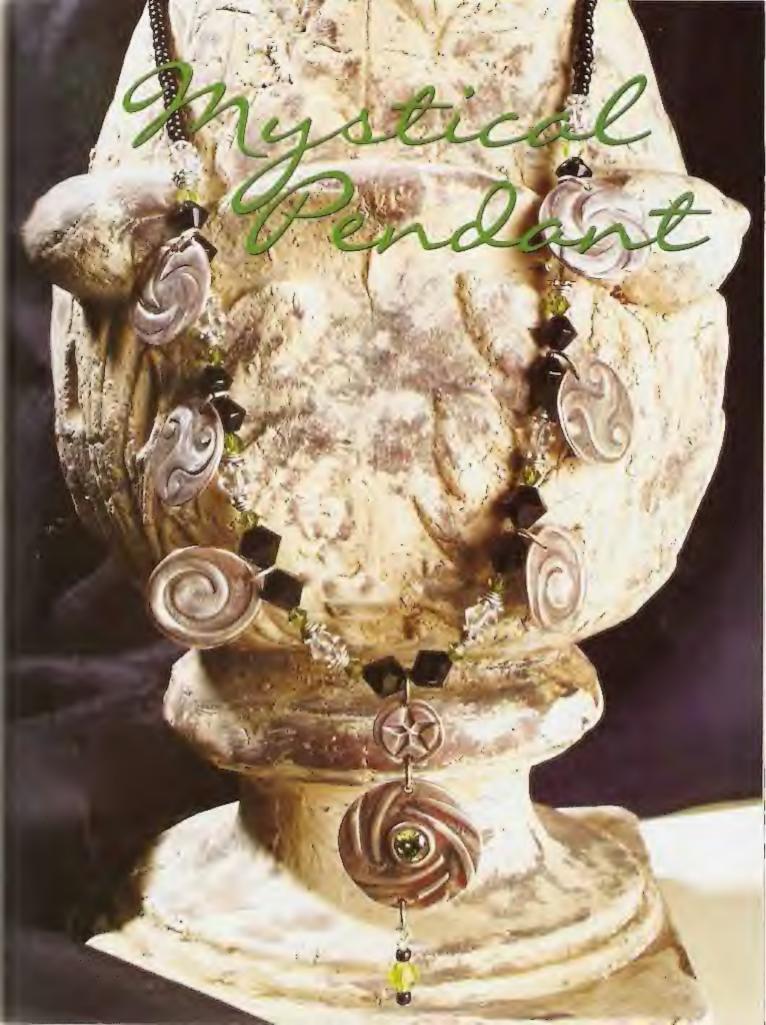
Pholo:3

STEP FIVE

Take the clay from the mold and, using something round; e.g. a small bottle top; cut out a circular shape. But the lellover day in the packet or under the lid to keep from drying out: Note - you will need all the clay.

STEP SIX

Make 6 of these medium round shapes. Note you can use 3 different molds at the same mold, It's up to you.





WIN

this necklace! For details see our Beads Glorious **Beads Competition** on pages 58 and 59

Make a large round disc by using the largest piece of clay. Follow the same steps as above Press the round disc onto the larger mold, and using a bigger circular shape, cut it out. Place the end of a straw into the centre of the disc and press. Remove the small circle shape made from the straw. This hale will be used to set the stone, See Photo 4



Photo 4

STEP EIGHT

Place the stone in the centre of the hole Using some left over clay, roll out a thin cail and place around stone to make:a bezel. Use the paste to make sure it is attached. If the clay is getting a little dry, lightly brush over the area with a damp brush. Leave it to soak in

STEP NIME

Using some of the leftover clay, make a small round ball, lake a small button with the design you want and rub some bolm. anto it. Press your clay onto the bullon and then remove and cut, making a small round disc.

STEP TEN

Using a small drill or a toothoick, make a hate in the top of each of the 6 medium discs. Make 1 hole in the top and the bottom of the large and small disc. See Photo 5.



Photo 5

STEP ELEVEN

When it is dry, sand it starting with 600 and working up to 1200. When completely sanded, wipe It over with a boby wipe to get a smooth surface. Make sure the stone is properly cleaned.

STEP TWELVE

PMC3 clay can be fired between 600 and 700. Celsius. This allows you to fire this piece in a Hat Pot, Speedy Cone or a Kiln. After firing the piece, polish and smooth the front and back of the fired piece with a wire brush. This will give you a matte finish Note - the more you work the piece with a wire brush or tumbler, the harder the piece will become.

TEP THIRTEEN

Dissolve a small piece of Liver of Sulphur in one cupiot hot water. See Photo 6. Using Iweezers, dip the pendant into the solution for a few seconds then rinse with clean water. Note - you may repeat to this process until you get the colour you desire. See Photo 6 Repeat for all discs.

I



Photo 6

STEP FOURTEEN

Ising little pressure and a circular motion, turnish the piece with a metal or agote cornishing tool. Do this until you get the desired look. See Photo 7. Finish by rubbing with a polishing cloth. See Photo 7.

STEP FIFTEEN

Fut your pendant together using your findings and beads.



Photo 6



Australian Directory of Bead Suppliers 2005

The Bead Society of Victoria Inc.

The Australian Directory of Bead Suppliers is a fabulous resource for all those who are passionate about beads in all their many varied styles and applications. The Directory covers Retail, Wholesale, Mail Order and Internet Suppliers of beads and related supplies.

If you would like the opportunity to be included in the next directory or wish to suggest a new section please contact us.

A DATE FOR YOUR DIARIES

The Bead Society's Bead Symposium & Fair will once again be held at the Kingston Centre, Moorabbin from Friday 27th to Sunday 29th of October. It will be bigger and brighter than ever.

Applications from interested stallholders are now being accepted. Please contact us via mail or email for an application form.

To order a directory, or for more information about The Bead Society of Victoria, Inc. please visit our Web Site www.vicnet.net.au/~beadsoc

> Post - PO Box 382, Abbotsford. 3067 Email - beadsocvic@yahoo.com.au

MATERIALS 14 x 7mm Jump rings

2 m x Bross wire - 1mm thickness (extra has been allowed). Available from hardware stores

BEADS

B x Felt beads (approximately 20mm)

10 x 12mm Facet topaz

7 x Cloiseané rinas er similar 20 x 3.5mm

7 x Silver foil bends (various shapes)

3 x 28mm Long aval beads

14 x 8mm Pressed round bends

TOOLS

Round nose pliers

Nylon jaw pliers

Cutters

Leather Needla

Chain Nase Pliers

Designed by lallette.com - warm and fuzzy felt beads are the perfect accessory for winter

DESIGNER'S NOTE

The assembly of this project is quite simple; the focus is on the technique needed for hardening the brass wire and making sure strong links are formed to secure the heavy glass beads,

BEFORE YOU BEGIN

Prepare your design and place the beads in the sequence you would like to link them. Be sure the glass beads are sitting around your neck and the fell beads are hanging.

STEP ONE - HARDEN WIRE

The wire needs to be hardened for each link made. Hold the wire tightly with your chain. nose pliers and using the nylon jaw pliers slide the pliers firmly along 12cm of wire (do not cut the wire of the roll). Repeat this action till you feel the wire harden. This process will need to be reneated for each bead.

STEP TWO: - CREATE LINKS

Thread a bend onto the pre-hardened wire and create a loop. Cut the wire to size and create another loop to hold the bead firmly in place. Repeat this process for all glass boads. See Diagram 1.



Diagram 1

STEP THREE - PIERCE FELT BEADS

You will need to pierce a hole through the felt beads using a very sharp, thick leather needle. Push and twirl the needle slowly

through the felt bead to separate the felt and create the hole. See Diagram 2. Take your time doing this as the left needs to separate. Leave the needle sitting in the bead until you are ready to lacd the wire through. Harden the wire using the same process as for the alass beads.



Diagram 2

STEP FOUR - CONNECT BEADS

Link your components together making sure the links are closed neat and secure. Link the cloisonné rings using the jump rings. See Diagrams: 3 and 4.

Note - the length of the necklace is approximately 100cm but this can be altered to vour desired length.



Diagram 3

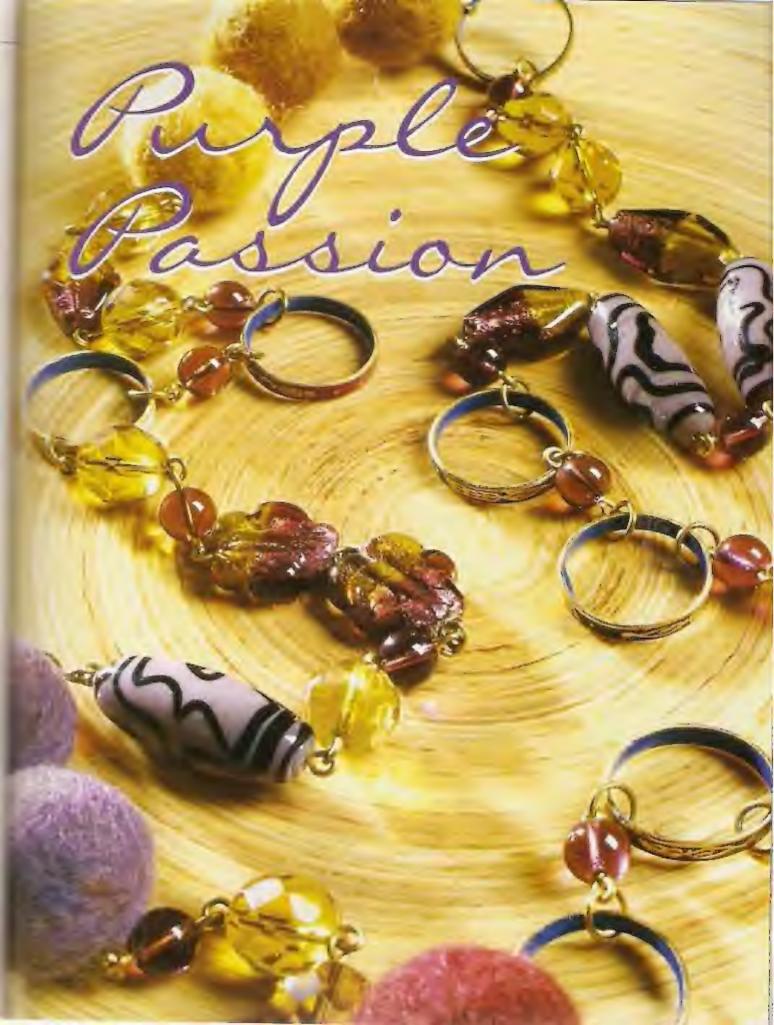


Diagram 4

Lallette

Mobile: 0405 733 022 Email: lallette@lallette.com Website: www.fallette.com : [1]





2 x Block Nickel Filigree oval plates

1 x pair of Black Nickel Earwires

3 styles each of 20 to 30cm Black Nickel Chain

2 x 50mm Black Nickel Eyepins

12 x 50mm Black Nickel Headpins

14 x 4mm Block Nickel Jumprings

BEADS

2 x 12mm Round Filigree Beads

2 x 8mm Black Diamond Swarovski Bi-tones

2 x 6mm Black Diamond Swarovski Bi-cones

6 x 6mm Jet Not Swarovski Bi-cones

2 x 5mm Jet Nut Swarovski Bi-cones

TOOLS

Needle nose pliers

Round nose pliers

WIN

these earrings!

For details see our Beads Glorious Beads Competition on pages 58 and 59.



Sonni Byrne of Benjamin's Crafts brings us this beautiful pair of earrings .. you can adjust them according to your own style!

STEP ONE

Open a jumpring. Select two styles of chain, and thread the jumpring through the end loop of each. Attach the jumpring to the central bottom loop of the filigree plate and close.

STEP TWO

frim the chain to your desired lengths, keeping in mind one of these central chains should be the longest on the earning.

STEP THREE

Repeat steps 1 and 2 with the second filigree plate. Hold the two plates together with chain hanging downwards and trim chain to match the first carring.

STEP FOUR

Repeat steps 1 to 3 with the two open loops on either side of the central loop of the filigree plate. Tip You may wish to add only one length of chain to one or more loops, as in the earnings pictured. Trim chain to varying lengths, as pictured.

STEP FIVE

Thread a round fillgree bead onto a headpin, form the first part of a wrapped loop and attach to the longest central chain. Complete the wrapped loop.

STEP SIX

Repeat step 5 on separate lengths of chain, as pictured, with the following beads – one 8mm Black Diamond crystal, one 6mm Black Diamond, two 6mm Jet Nut and one 5mm Jet Nut.

STEP SEVEN

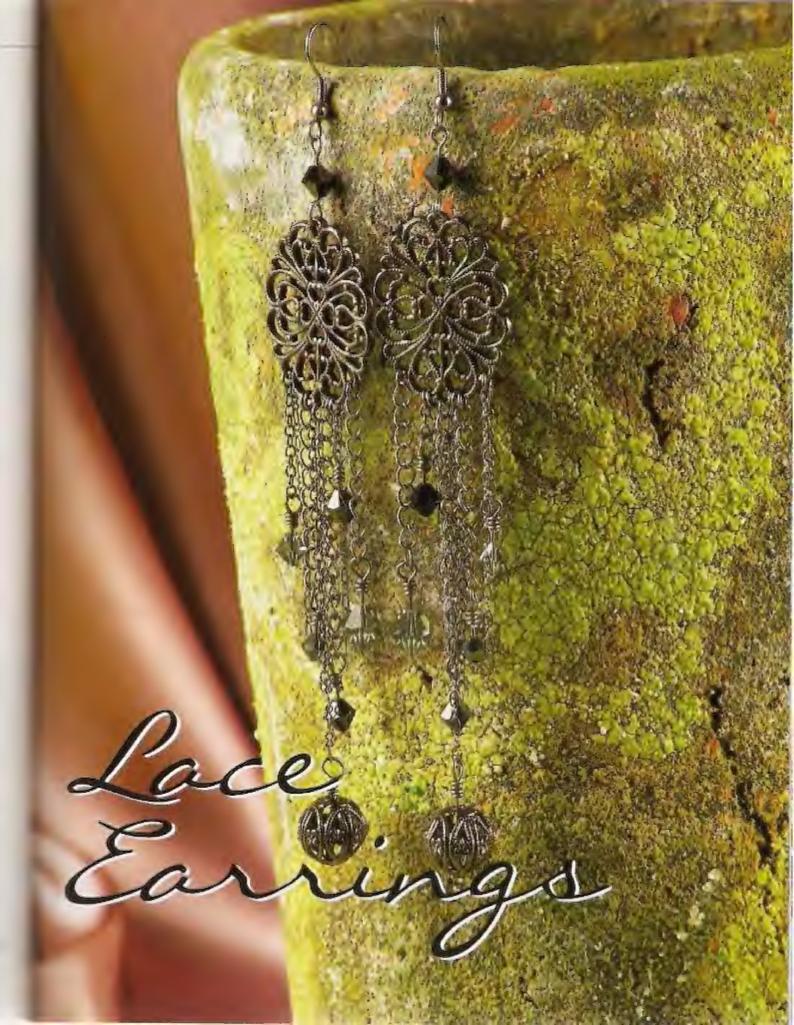
Attach on eyepin to an earwire and thread onto it a 6mm Jet Nut crystal. Form a simple loop at the other end of the eyepin and attach to the top end of the filigree plate.
Repeat with other earring.

DESIGNER'S NOTES

Adjust chain lengths to make earrings as lang or short as desired. You could try a similar design with silver, gold or raw bross findings and other luscious Swarovski crystal colours!

Bejamin Crafts, 868 Beaufort Street , Perth Ph. 08 9370 2132







LARIAT MATERIALS 1.5m of flexible beoding wire

2 x crimps

BEADS

11 x 10mm Round Crystals

24 x 6mm Cats eyes (main colour)

22 x 8mm Cats eyes (same as main colour)

26 x 6mm Cots eyes (complementary colour)

31 x 4mm Round Fire Polished Glass Crystals

9 x 4mm Bicone Swarovski Crystals

6 x 6mm Bitone Swarovski Crystals

2 x 8mm Bicone Swarovski Crystals

10 grams x Size 9 Seed Beads

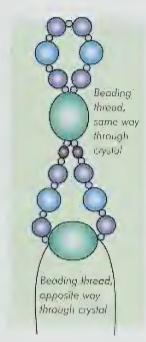
TOOLS Chain nose pliers

Side rutters:

This beautiful larial and earrings set from Bead Street is perfect for a leisurely stroll by the seaside

LARIAT STEP ONE

Start by placing 1 seed bead, 8mm Cals eye; I seed bead. 6mm cals eye (complementary), I seed bead. 6mm Cats eve (main colour). I seed bead. 6mm Cats eye (main), I seed bead. 6mm Cots eye (complementary), 1 seed bead. 8mm Cots eye, I seed bead.



STEP TWO

Hold the two ends of your beading wire together, and let your beads slide down to the middle, to help you find the centre. Place both ends of your beading wire the SAME way through a 10mm Crystal.

(complementary), seed bead, 8mm cats eye, seed bead, 6mm cats eye (main), seed bead.

STEP FOUR

On the other side thread 1 seed bead, 1 fire polished crystal, seed bead; 6mm cats eye (main), seed bead, 8mm cats eye, seed bead, 6mm cats eye (comp.), seed bead. Note – This is so you end up with your 6mm cats eyes opposite colours.

STEP FIVE

Place both your threads the OPPOSITE way through a 10mm crystal.

STEP SIX

Again just working with one side, thread; I seed bead, 6mm cats eye (comp.), seed bead, 8mm cats eye, seed bead, 6mm cats eye (main), seed bead, tire polished crystal.

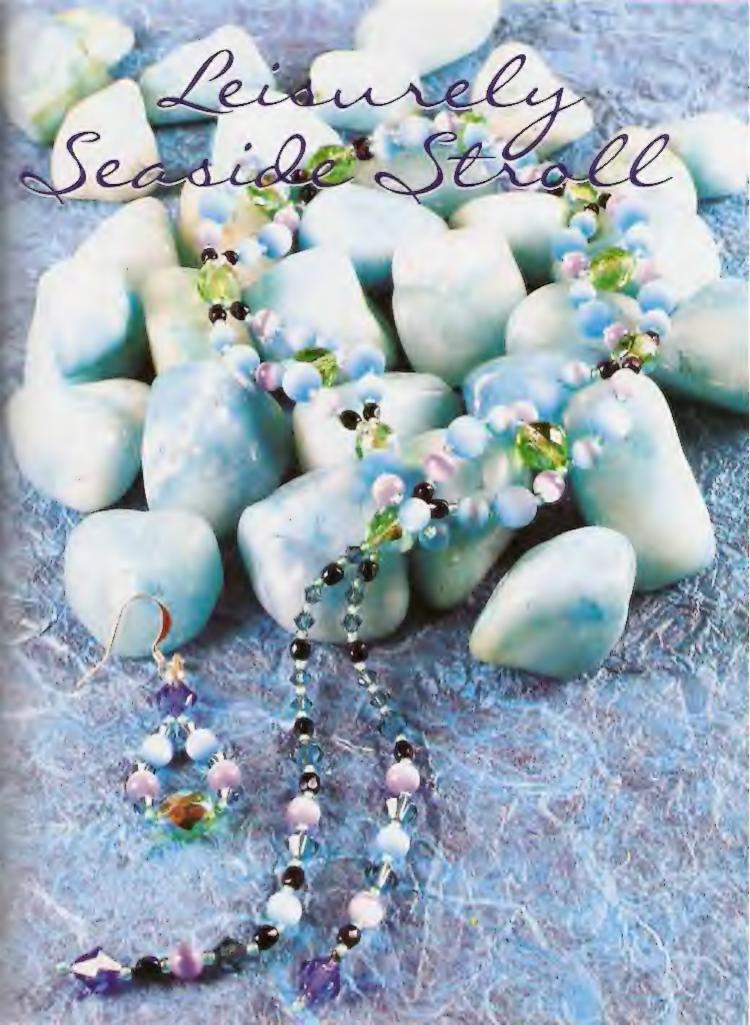
STEP SEVEN

On the other side thread; seed bead, 6mm cats eye (main), seed bead, 8mm cats eye, seed bead, 6mm cats eye (comp.), seed bead, lire polished crystal, seed bead.

STEP THREE

Just working with one thread, then we'll come back to the other. On one side place; I seed bead, I Fire polished crystal, I seed bead, 6mm cats eye







EARRINGS MATERIALS 2 x Ear Hooks

2 x Colottes/bead tips

2 x 20cm Flexible beading wire

2 x Crinips

BEADS

2 x 10mm Round crystal

12 x 4mm Birone

2 x 6mm Bicone

8 x 6mm Cals eye beads

2g x Size 9 seed beads

TOOLS

Chain nose pliers Side cutters

MIN

this set!

For details see our Beads Glorious Beads Competition on pages 58 and 59.

STEP EIGHT

Thread both threads through the SAME way through a 10mm crystal.

STEP NINE

Repeat steps 3, 4, 5, 6, 7, 8, until you come to your 11th 10mm Crystal, in which both threads. should end up going through the same way.

STEP TEN

Now it's just a matter of making your tails. With your remaining beads, lay out and decide a combination with your 8mm Swarovski at the end. Once you thread your beads on to make your tails, put a crimp BEFORE your 8mm Swarovski, and a seed bead AFTER (to act like a stopper bead).

STEP ELEVEN

Tuck your beading wire back up through your Swarovski, crimp as many beads as you wish pulling slightly so that is firm and no beading thread is seen. Crush your crimp; and out off excess.

EARRINGS STEP ONE

Thread onto your flexible beading wire as follows: 1 x 6mm bicone, 1 x seed bead, 1 x 4mm bicone, 1x 6mm cats eye, 1 x 4mm bicone, 1 x 6mm cats eye, 1 x 4mm bicone, 1 x seed bead, 1 x 10mm round crystal, 1 x seed bead, 1 x 4mm bicone, 1 x 6mm cais eye, 1 x 4mm bicone, 1 x 6mm cals eye, 1 x 4mm bicone, 1 x seedbead.

STEP TWO

Take your flexible beading wire back through the first bead (6mm bicone) and place

callotte over both strands of flexible beading wire. Place crimp over both strands and squash firmly - leaving no gaps along the flexible beading wire.

STEP THREE

Trim ends of flexible beading wire, close calotte and attach onto ear hooks.

Bead Street

61-63 Dundas Court, Phillip ACT 2606 PH - 02 6282 9441 Fax - 02 6282 9442

10 Walder Street, Belconnen ACT 2617. Ph - 02 6251 0950 Fox - 02 6251 0940 Email - info@ beadstreet.com.au Website - www.beadstreet.com.au (3)



1 x Toggle

6m x Beading thread light colour

Craft alue

1 x Beading needle

BEADS

230 x 4mm Fire alass beads

50 x 8/0 Assorted colour seed bends

TOOLS

Scissors

Bring out the inner child in you with this fun and colourful cube bracelet by Crystal Park

STEP ONE RIGHT ANGLE WEAVE

1st row - start with 1m of beading thread and thread on 4 x 4mm fire glass beads. See Diagram 1:

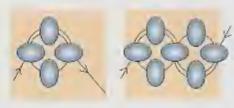


Diagram 1

Diagram 2

STEP TWO

Add 3 x 4mm fire glass beads to complete Dioarom 2.

STEP THREE

Follow Diagram 3 until you reach the required length. Remember that 3cm will be added by the toggle at the end.



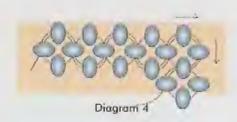
Diagram 3

STEP FOR B

2nd row - follow diagrams 4 and 5 to complete second row

SHIPLINE

3rd row - repeat step:4 to complete the 3rd row.



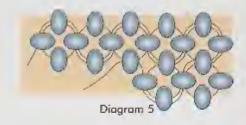
STEP SIX

To create the CUBE effect, you must now add only horizontally stitched beads to join the length of the 1st row to the length of the 2nd row. This will form a four-sided tube.

STEP SEVEN TOGGLE

With 1 m of beading thread; thread on 3 coloured seed beads. Thread through the loop of the togale, add another 3 seed beads and thread through the opposite 4mm fire glass bead from where you started. Repeat twice more.

With remaining thread, stitch coloured seed beads down 1 comer, adding each one between the vertical 4, fire gloss beads.



STEP EIGHT

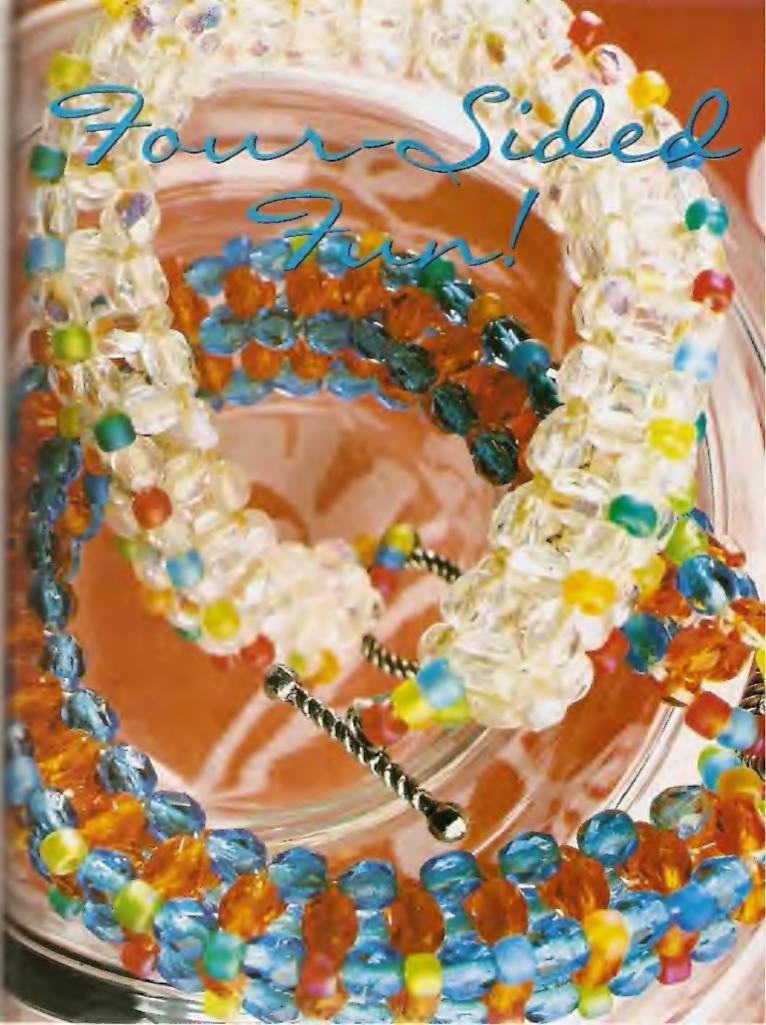
Once at the other end, repeat step 7 with the other half of the logale. Then weave seed beads up the comer next to the first one that you did:

DESIGNER'S NOTE

All threads are finished off at the end of the seed bead weaving. This is done by weaving the thread through a couple of the fire glass. beads. Tip - so the threads don't fray or come undone, dob some craft glue on the threads before pulling thread all the way through.

Crystal Park Ph. Cath on (07) 3800 3825 Website: www.crystalpark.com.au







8 nickel crimps

1 x 10mm nickel parrot clasp 50cm black tiger tail

Designed by Natalie Gill, this necklace is great for beginner beads and will add a special touch to any jewellery collection

BEADS

2 x 4cm double drilled rectangles

7 x top horizontal drilled teardrops

32 x 4mm black faceted rounds

8 x 2mm red, silver lined seed beads

12 x 3mm red; silver lined seed beads

6 x 4mm red, silver lined seed beads

TOOLS Round nose pliers

Side cutters

STEP ONE

String one red teardrop so it lies in the centre of the tiger tail, string one black round either side.

STEP TWO

Thread one side of a double drilled rectangle with the tiger tail to your left, then thread the other hole with the tiger tail to your right. Place one black round on either side.

STEP THREE

Repeat step 2:

STEP FOUR

Alternate between 4mm seed bead, black round, teardrop until you have used 3 teardrops on either side.

STEP FIVE

Alternate between 3mm seed bead and black rounds until you have used 6 x 3mm seed beads on either side. Crimp to secure.

STEP SIX

Leave a gap of 10.5cm and crimp both sides of the tiger tail separately.

Thread on 2 x 2mm seed beads, 1 black round, 2 x 2mm seed beads, 2 crimps and your parrot clasp. Allowing room for your clasp to have some movement, secure both crimps on trim off excess.

STEP SEVEN

Repeat for the other side, except instead of the clasp on this side just leave a loop for the clasp to catch.



Primitive Flair





MATERIALS 22 gold metal spacers

Clasp

4 crimps

Softlex

BEADS

66 Crystal AB - 4mm 24 Coloured - 6mm 12 Crystal AB - 6mm

This simple but elegant bracelet designed by Tania Aumann of Beads of Elegance is a beautiful fashion accessory.

STEP ONE

Place one coloured 6mm crystal bicone, one 6mm crystal AB bicone and one coloured crystal bicone on a eyepin. Repeat this 11 more times on separate eyepins for your average size bracelet.

STEP TWO

Bend the eyepin 90% at the top of the 3rd crystal and cut it about 1cm. With round nose pliers roll the pin away from you to form a loop. Ensure the loop is fully closed. Make sure both loops are pointing the same way and are in line with each other. Tip – If they are going different directions use 2 pairs of pliers to hold one end of the eyepin and use the other pair to gently turn the top loop.

STEP 3

Cut two lengths of softflex the desired bracelet size. Tip - allow a little extra for the clasp attachment). Attach one strand of softlex to the clasp using a crimp.

Thread on 5* 4mm crystal AB bicone, a completed eyepin, 4mm crystal AB bicone. metal spacer ball, 4mm Crystal AB bicone. Ensure all eyepins are looped facing the wrong side of the bracelet. Then continue to add the remaining eyepins in the order 4mm crystal AB bicone, metal spacer ball, 4mm crystal AB bicone, eyepin. Then to finish this thread off add 5 * 4mm crystal AB bicones and attach the other end of the clasp with a crimp.

Now attach the other strand of softflex using a crimp and follow the same pattern as the first, looping it thru the hole in the eyepins. Attach to the other end of the clasp

DESIGNER'S NOTE

A bead stopper may be used on the first strand while completing the second strand. This will enable you to check the length of the bracelet before putting the other end of the clasp on.

Beads of Elegance www.beadsofelegance.com.au





